THE NEW YORK DRAMATIC MIRROR

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MARIE HALTON.

MR. HAMMERSTEIN IS "IN IT."

As the Hammerstein reporter of The Mirror walked along the aisle at Koster and Bial's the beaming face of the manager came within the range of his vision.

"Shall we interview?" asked the reporter.

"All right," said Mr. Hammerstein. "In the first place I am not at all pleased that Koster and Bial should send out the statement that they will run the Manhattan Music Hall, to be opened on the site of the Manhattan Opera House on Aug. 28. It appears in the *Evening Sun* that Koster and Bial are to have sole and supreme control of the new enterprise. In the *Evening World* it says: 'Oscar Hammerstein will have nothing to do with the management.'

"I want it understood that I, and I only, am to have authority on the stage. In engaging people, as a matter of courtesy I may consult with Koster and Bial, but only as a matter of courtesy, and I shall run the stage to suit myself, or rather in a way to suit the best kind of theatregoers.

"In front of the house I shall have nothing to say. Bill-posting and presswork and ticket-selling are out of my line. That is the business of Koster and Bial. There is a special clause in my contract with that firm to the effect that the stage is my province."

"Will you engage any of the regular performers now in the employ of Koster and Bial?"

"Not one. I shall engage my own people, and I shall keep changing the principals. Merit is not enough these days; there must also be novelty. Every few weeks I shall replace the principal dancers. When I revise Versailles at the reopening of the Manhattan, I shall give it in full; last time I staged it I left out a good deal."

"Will Clara Qualitz again be the première?"

"Yes. She is a good dancer. I am going to make the Manhattan Music Hall thoroughly refined and very attractive. Already they are knocking out many boxes on the second floor. Back of them will be the café. There people can eat and drink, and at the same time get a view of the stage."

"Will you have barmaids, as they have at the London music halls?"

"No, no; only men; but they will all wear gorgeous livery."

Messrs. Koster and Bial and C. B. Cline, their representatives, were quite stirred up when the Mirror man told them what Mr. Hammerstein had said.

"It's a very simple matter," said Mr. Bial; "Mr. Hammerstein and the firm of Koster and Bial are half partners in the new enterprise. Mr. Hammerstein is to have the direction of the ballets. We are to engage the specialty artists and to have full and absolute control of the front of the house."

"The notices Mr. Hammerstein takes exception to," said Mr. Cline, "were not sent out from this establishment. The writers added the statements that Koster and Bial are to run the whole show.

"Here is the statement I sent out. Contrary to my custom it was manifolded out of deference to Mr. Hammerstein's express wish. It was approved by Mr. Hammerstein's lawyer."

The article read:

"What will undoubtedly prove to be one of the strongest combinations ever made for the benefit of the amusement public was consummated yesterday in the association of Oscar Hammerstein, owner of the Manhattan Opera House, on Thirty-fourth Street and Broadway, and Messrs. Koster and Bial, the well-known managers. It is the purpose of these gentlemen to form a corporation to be known as Koster, Bial and Co., which takes over the Manhattan Opera House, and the same will be converted into the most gorgeous and commodious music hall in existence, far surpassing the famous Empire and Alhambra of London.

"On the grand stage of the Manhattan the finest ballets, with the supremest artists to be secured in the world, will be given with unsurpassable costumes, scenery, and *ensemble*. The highest class of vaudeville novelties procurable will combine to make this the most attractive place of amusement in the country.

"It will be known as Koster and Bial's and will be conducted as a most refined and high class amusement palace.

"Mr. Hammerstein's success in producing Versailles conclusively guarantees the artistic results which will be secured by the ballet production, and attests the fact that ballet, when properly and artistically produced, finds favor with New York audiences, and the experience of Messrs. Koster and Bial in catering to the public wants in many different directions establishes the claim that the new venture will be a grand success, and will fill a long felt want in New York amusement circles.

"Many improvements and alterations for the comfort of the audience will be made in the Manhattan. Koster and Bial will close their Twenty-third Street hall on Aug. 26 and the new Koster and Bial's will open on Aug. 28 with Versailles and an augmented ballet, together with many startling European novelties."

"[Compliments of C. B. Cline.]"

THE MIDNIGHT HOUR.

The new melodrama in which Charles Townsend will star next season is entitled The Midnight Hour, and is said to be a wonderfully accurate picture of modern life in New York.

In writing the play Mr. Townsend has tabooed the clap-trap of the old style melodramas, and at the same time he has constructed a plot of cumulative interest.

"You do not believe, then," said a Mirror representative, "that the melodramatic hero should be an Admirable Crichton, nor that the villain should 'still pursue her' through five acts of red fire and slow music?"

"I do not," said Mr. Townsend. "The fact is, we get too much of the seamy side of life in this world of ours. Mark Tapley is a pleasanter fellow than Mr. Dolorous Doleful, and a cheerful hero who never whines over his ill-luck is more popular than his weepy brother who is eternally calling on Heaven to help him.

"So, too, with the heroine. In The Midnight Hour she isn't everlastingly wanting the bold, bad man to 'let me pass' nor calling on George to pulverize the bad 'un—who is bad simply because he is built 'cussed' and can't help it.

"The Midnight Hour is full of rapid movement, and the story is told in action—which, indeed, is the crucial test of a well constructed play. The comedy element is very strong, and there will be an abundance of high-class specialties, including a number of unique and original dances."

Mr. Townsend is booking the attraction from his office at Weedsport, N. Y., and a leading firm of scenic artists is preparing new and beautiful scenery—one set showing the East River and Brooklyn Bridge by moonlight.

The printing will be out of the usual order, while the supporting company is being selected from well-known members of the profession.

Melodrama of the better class is growing in popularity, which indicates, it is believed, a happy decadence of the freak drama, and a return to healthful plays.

A COPYRIGHT CASE.

The case of Benjamin Falk against Robert M. Donaldson, in the form of a bill in equity for an accounting and an injunction by reason of an infringement by the defendant of the plaintiff's copyright in a photograph of Julia Marlowe, the actress, has been decided by Judge Townsend of the United States Circuit Court in favor of the plaintiff.

By this decision it is decreed that a photographer who poses and makes an artistic picture of a sitter, becomes the author of an original work of art, the product of his intellectual invention, and is entitled to copyright the photograph on complying with the provisions of the act of Congress for the obtaining of copyrights.

The use of a picture so copyrighted as the basis of a lithograph or cut constitutes an infringement if the design of the photographer be so far copied as to appropriate his manifestation of his conception, or a substantial part thereof.

THE BOSTONIANS' NEW REPERTOIRE.

The Bostonians have accepted for production next season a comic opera with a libretto by Clay M. Greene, president of the Lambs' Club, and with music by Mr. Therne, of Boston. Its title is The Maid of Plymouth. They have on hand also a light opera whose principal character is a gladiator. The part will be sung by W. H. Macdonald.

In December the company will come to the Broadway Theatre for four months. It is probable that at that time they will stage The Ogalallas, the opera by Young E. Allison and Henry Waller, which they produced last season.

Dillon Dewey says that, in spite of reports to the contrary, in his opinion both Camille D'Arville and Jessie Bartlett-Davis will continue with The Bostonians.

It is estimated in round figures that Barnabee, Karl and Macdonald cleared $100,000 last season.

PLANS FOR THE VOODOO.

Frank W. Sanger and Gus Bothner's The Voodoo, the musical farce which made such a good impression last season, will go out next season with several improvements.

Mr. Bothner had some trouble last year in explaining to his many friends the meaning of the word voodoo. Many mixed it up with Hoodoo.

The idea of a farce with the superstitions of the voodoos as its theme was certainly a new one, and wherever the piece was presented last season it left a good impression.

Thomas E. Murray, who was so long identified with Mark Murphy in Our Irish Visitors, remains the star of the company, assisted by Ada Bothner, the clever soubrette, and a carefully selected company.

John J. Lindley, who has been connected with several New York dailies at different times, will have the business management.

THE COLUMBUS THEATRE SOLD.

Oscar Hammerstein has sold to James McCreery, the dry goods merchant, the Columbus Theatre in Harlem, for $350,000, it is said, and the lots in Forty-first and Forty-second Streets which Mr. Hammerstein, after he had built the foundation for a theatre upon them, conveyed to Mr. McCreery some time ago. Mr. Hammerstein will retain control of the Columbus, which will be managed by his brother-in-law, Mr. Rosenberg. It is interred that Mr. McCreery is still interested in the property on Forty-first and Forty-second Streets, and that a theatre will be erected there to be owned by him and Mr. Hammerstein.

A NAME TAKEN IN VAIN.

T. H. Winnett, the booking agent, says that the name of Paul Dresser, the comedian of the Danger Signal company, has been announced as a member of other companies for next season. Edward Abram, the manager of The Danger Signal, is justly indignant that this should be the case. He says that Mr. Dresser is under contract to him for ten years and that the season after next he will star Mr. Dresser in a farce comedy called The Green Goods Man. Mr. Abram adds that one of the managers that uses Mr. Dresser's name in booking time is Harry Simon, manager of The Fat Men's Club.

LARGER QUARTERS REQUIRED.

The American Theatrical Exchange is outgrowing its quarters at 1180 Broadway, near Twenty-eighth Street. Messrs. Greenwall, McConnell, and Seeskind have decided, therefore, to move the Exchange on Jan. 1. The new building is within two blocks of the present location. It is near Broadway, is five stories high, and will be devoted solely to theatrical interests.

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. Mc-Clellan, Gen. Eastern Agent, 401 Broadway, New York; F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill.; F. Chandler, G. P. Agent, St. Louis, Mo.

PROFESSIONAL DOINGS.

Emma Howard, of the George A. Baker Opera company, and William Mace, a lumber dealer of Minneapolis, Minn., were married in that city yesterday.

J. Frank Sherry, late of Stetson's Trust of Society company, is summering at Belmar, N. J.

Frank A. Connor, late of James O'Neill's company, is a guest at Melrose Inn, Belmar, N. J., where he expects to remain during the hot season.

Owen Ferree will manage W. H. Power's Glen-da-Lough and Ivy Leaf companies. Mr. Ferree has during the Summer represented The Coast Guard, and has also booked Mr. Barnes of New York and Clara Coleman. His new play, The Night Message, will be produced in San Francisco next month, at Morosco's Theatre.

Emma Eames-Story has recovered from a fever contracted at Madrid and has returned to London.

Eileen Moretta has been engaged to originate the part of Ora Dean in The House with Green Blinds. As the part has been practically written for Miss Moretta, she is naturally expected to make a great hit in it.

Marion Sackett has rewritten Katie Emmett's play, Killarney, introducing one scene that Manager Williams declares to be one of the most natural and realistic ever put upon the stage.

Douglas Stanfield, of the Victoria Hotel, will make his debut with A. M. Palmer's company next season.

Will S. Harkins has returned from Halifax, N. S., where he has been playing a Summer engagement, and is now rehearsing The Still Alarm for the coming season.

Helen Gilmore will spend the Summer at Chatham, Cape Cod, Mass., returning in time for rehearsals with Eugene Tompkins' Boston company, of which she will be a member next season.

Sedley Brown writes contradicting the statement published to the effect that he is manager for Francesca Redding.

Virginia Marlowe will resume the part of Pollie in The Lost Paradise next season. She made a distinct success in it last year.

Walker Whiteside has bought from M. Herrmann, the well-known costumer, the valuable wardrobe and properties bought by Mr. Herrmann at private sale from the Lawrence Barrett estate. This purchase includes the splendid tapestry curtains used by Mr. Booth in his production of Hamlet.

J. G. Ellis, proprietor of the new Johnstown, Pa., Opera House, now building, says he will not make any contracts for the coming season until his theatre is ready, which event he will duly announce.

George A. D. Johnson, leading member of the Summer stock company at Harris' Theatre, Pittsburg, Pa., last season playing leading business with Malley and Lamb's A Fair Rebel company, and for two seasons with Alexander Salvini, has engaged to play leading business with James O'Neill.

Lottie Williams, who made much of the ingénue part of Genie in Ole Olson, will be starred next season in a play that Charles E. Callahan is now writing for her, under the management of Ed. R. Salter, and backed by Chicago capital. Miss Williams is a resident of Chicago, and is but sixteen years old.

Edgar Foreman, who appears in a "spade dance" on the Madison Square roof-garden, was married in Newark on July 6 to Julia West, the soubrette. Both will appear in Across the Potomac next season.

Edgar Weir, actor, and Lillian Ingersoll, daughter of the Rev. W. D. Ingersoll of Brooklyn, were married last Wednesday.

For a year past Della Fox's voice has been failing, and she recently consulted a throat specialist who told her that she would lose all power to sing unless she took a vacation. Miss Fox delayed the vacation and an operation became necessary. She retired from the DeWolf Hopper company on July 15. Last Wednesday Drs. Crosby and Richards operated on her throat for granulation and stiffening of the vocal cords. The operation was very painful, but the actress bore it with fortitude. Miss Fox will sail for Europe this week on the *Paris*.

In the parlors of the Hotel Hampton, at Hampton, Ia., on July 12, the marriage of Jerry Herzell and Anna Neff occurred. The Rev. F. W. Luce officiated, and the ceremony was witnessed by the bride's relatives and friends. The Wizard Oil company's orchestra furnished music. Walter A. Phillips acted as best man. Lena Neff was bridesmaid, and the event was marked by the bestowal of many presents upon the happy principals. Mr. Herzell has signed for the coming season with Wildman and Rogers, as leading comedian, and his wife, who is a non-professional, will travel with him.

Charles Dickson will alternate Incog with Admitted to the Bar, his new comedy, next season. His company will be the largest with which he has been surrounded during his career as a star.

Rosa Linde, the contralto, and Edwin M. Shonert, pianist, have been engaged for Henri Marteau's tour of this country under the management of R. E. Johnson.

Jeannette M. Thurber, President of the National Conservatory of Music, has granted permission for Dr. Antonin Dvorak to participate in the celebration of Bohemian Day at the World's Fair, on Aug. 12, and suggests that any profits arising from the celebration be devoted to establishing a Bohemian hospital in Chicago.

Patti, at Craig-y-Nos Castle, is studying the new opera, Gabrielle, by Pizzi, in which she will appear in this country. The opera is laid in the time of Louis XIII.

William Price is a clerk at the Earlington Hotel, at Richfield Springs. He is a theatrical man, and last season was treasurer of The Grey Mare company.

Charles L. Richards, business manager of the Francis Wilson Opera company, is a frequent visitor to the race tracks about New York.

Ernest Elton is fishing in the vicinity of St. Johns, N. S. He has signed with Rosina Vokes.

Fred. C. Whitney, manager of the Mapleson and Whitney Opera companies, is again in the city.

Elmer E. Vance has jealously guarded the title of his new play. Even Business Manager W. J. Chappelle is in the dark regarding it. Mr. Vance informs The Mirror that the initials of the title are P. A. F., but that does not satisfy the curiosity excited by his shrewd reticence.

Suit has been brought by the Theatrical Legal Bureau against two managers who allowed a play entitled Jerry to be presented in their theatres without authority, it is claimed. Other managers will be similarly proceeded against.

Lionel Bland and Gerald Coventry, stage manager at the Casino, have been "roughing it" on Long Island. They have acquired a fine collection of fish stories.

Frank A. Small is assisting General Manager John M. Burke in the press work for Buffalo Bill's Wild West at Chicago.

A theatrical agent just from San Francisco says that not alone is theatrical business dull out there, but even the honey bees feel the general depression. He adds that there is some talk of crossing the bees with lightning bugs in order that they may be able to work nights.

Jean Voorhees has been in Europe with a party of relatives. She will arrive this week on the *Campania*. She is to play one of the leading parts in The Irish Corporal, which will open at the Chestnut Street Theatre on Aug. 21.

Edward Ellsner has left Marie Wainwright's support to appear in Faust.

Verner Clarges, who has played important parts in the companies of Clara Morris, Robert Mantell, Rose Coghlan and Mrs. Potter, is resting near Fort Lee, N. J. He frequently runs in to town to The Players. He has not yet signed for next season. Mr. Clarges is a capital character actor and eccentric comedian.

Proctor's Theatre, at Hartford, Conn., is to have new scenery by A. S. Volz, of Proctor's Theatre in this city, and a new curtain.

The watchman at the Broadway Theatre the other night found a burly negro on the stage of that house soon after midnight. The watchman had left the stage door open. The intruder and watchman caught sight of each other simultaneously, and there was a race for the exit. The negro passed out first, but left his hat.

Clifton and Adams have been engaged as special features for the Ada Dickson Model Burlesque company for next season.

Ray Hanson has been engaged for Ramsay Morris' Comedy company. Mr. Hanson will give dramatic readings this month and next at Nantasket, Nohant, and Newport.

Adela Measor (Mrs. John C. Buckstone) has just returned from a long tour of the Pacific Coast and Western cities with Richard Mansfield's company.

E. E. Zimmerman will again be the agent of one of The Span of Life companies. E. B. Tilton will be the agent of the other company.

Fitzgerald Murphy will be treasurer of the Bessie Bonehill company. He is now on the reportorial staff of the *Advertiser*.

The tour of the Frederic Solomon Comic Opera company has been booked by Charles Barton, of the Casino.

Primrose and West are large property-holders in Mt. Vernon, New York, and they are also stockholders in the electric railway of that place. The opening of the railway was celebrated last week, when the town was in holiday attire. Besides their two theatrical ventures—the minstrels and Monte Carlo—Primrose and West are quite extensive investors. They own land in Bensonhurst, Portland, Ore., Chicago and New York.

Marie Decca, a singer who travelled with Sousa's Band, has sued her husband and former manager, Francus Leon Christman, in Harrisburg, Pa., to recover her residence there. "Villa Decca," which she says was bought with her earnings, but fraudulently held by her husband, who had the deed to the property made in his name without her knowledge. Mme. Decca says she met her husband first at Chautauqua, in August, 1891, while she was filling an engagement there; that he called upon her as a journalist, to interview her; that the acquaintance continued until their marriage in January, 1892; that he had become her manager in September, 1892, and was to receive for his services only his personal expenses, because of his inexperience; and that he has refused to give an accounting of his stewardship. Christman denies all her allegations, and prominent lawyers are engaged on both sides.

The marriage of Delia Stacey and Thomas Howard Burchell is announced to take place at the residence of the bride's mother, Mrs. May H. Stacey, No. 37 Huntington Avenue, Baltimore, Md., next Monday. Miss Stacey has recently appeared with the Straight Tip company. She was born in a military camp in Arizona, her father being Colonel May Stacey, of the United States Army, and her mother a daughter of Judge Banks, of Hollidaysburg, Pa. Miss Stacy was educated in the East. Her father died about ten years ago. She decided upon the stage as a profession, and made her debut at Dockstader's Theatre on June 28, 1887, in an indifferent play called Tom Craig's Wife, taking the leading part. Then she went to the Casino for two years, and afterward with James T. Powers. Mr. Burchell is manager for an umbrella manufacturing establishment, and is a member of the Catholic Club, where he resides. Miss Stacey will retire from the stage.

The company at Tony Pastor's this week offers pleasing variety. It includes the Hoytors, grotesque performers from the London Alhambra; Bonnie Thornton, the topical singer; Phyllis Allen, a remarkable contralto singer, who makes her first appearance; Sheffer and Blakely, the negro comedians; Billy Carter, the always welcome banjoist; Lillie Western, the instrumental expert; Fox and Barker, in their comic sketch; Matthew and Harris, comedians, and Major Burk with his military novelty. Business Manager Sanderson has received from Mr. Pastor a cablegram announcing his engagement of Nellie Lestrange, the English character singer, who will appear at this theatre next Monday; Lizzie Collins, a younger sister of the famous Lottie; and Bessie Bonehill, who, before heading her own company, will fulfil an engagement at Mr. Pastor's Theatre beginning on Aug. 14 and remaining two weeks. Mr. Pastor has also engaged for the coming season Vesta Tilley, called the most famous music hall artist in England; Athos and Collins, comic acrobatic sketch artists; the sisters Preston, character duettists; Lillie Langtree, serio-comic singer; Katie Lawrence, who is remembered as a clever artist; and Professor Thornbury, ventriloquist.

Frank, the boxing kangaroo, has proved to be a strong attraction at Koster and Bial's. The programme at this house this week also includes Charles Haydn, the humorist and mimic; Lottie Collard, who sings English music hall songs; Wood and Shepard, the comedians; the Borani Brothers; Mons. Dufour and Mlle. Hartley, in a new repertoire; and the operettas La Belle Helene and The Admiral. A new edition of Offenbach's opera bouffe, Bluebeard, is announced for next week. On Aug. 26 the Twenty-third Street concert hall will be closed, and on the following Monday evening the new Koster and Bial's, on Thirty-fourth Street, formerly the Manhattan Opera House, will be opened.

Dr. Carver and his Wild Western band continue to excite large audiences at the Academy, without regard for the weather.

The Prodigal Daughter shows no sign of decrease in popularity at the American, where the roof garden also attracts.

Panjandrum has taken on new life with its later novelties at the Broadway.

The Casino roof garden is still open.

SUDERMANN'S PLAYS IN AMERICA.

In conversation with a MIRROR reporter regarding her translation and the copyright of Heimath, Lillian Lewis said:

"THE MIRROR was correct when it said that I didn't intentionally take that or any other play. I had no idea that Heimath was the exclusive property of anybody in the United States. I am not in the pirate business, and I don't propose to go into it. I have the exclusive right to all the product of a clever playwright, and when I really want a new play a little coaxing and a little threatening tunes Lawrence Marston into shape for writing it.

"The reason I announced that I would produce Heimath was that some German friends of mine—actors, by the way—urged me to play it, and after having it read I thought it would be a nice quiet part for me to sandwich in between Lady Lil, Credit Lorraine, Therese Raquin and the others. If anyone has the exclusive right, I can assure the owner that no trespassing on that right will be committed by me.

"But one thing I wish understood: I want that exclusive right demonstrated in more substantial form than a prohibitory proclamation. This sort of thing is not right—I refer to such past affairs. When the Demi-Monde and Therese Raquin were produced announcements of exclusive ownership and sole rights and warning appeared in the dramatic papers, and as a matter of course both the plays were then, as they are now, public property—as much so as Hamlet or King Lear. But at the same time I had to pay twenty-five dollars to a copyright lawyer for the information that Le Demi-Monde and Therese Raquin were in no way protected.

"Now about Heimath and Die Ehre. I have both the books—one is in its tenth edition and the other in its fifth edition—and I am told by the importer that neither book nor any edition of either book is published here. There is also something wrong with the books, as they do not conform to the law which provides that 'No copyright is valid unless notice is given by inserting in every copy published on the title page or on the page following the following words, viz.: Entered according to Act of Congress in the year —— by ——— in the office of the Librarian of Congress at Washington.' Nothing like this is in either of the books. I have no wish to appear smart, because I know very little about the law; but you understand I don't want to be 'bluffed.'

If Mme. Modjeska or Mr. Conreid would ask me not to play Heimath, and give no reason, I would not play it. If Die Ehre and Heimath are not properly protected it is folly to come out with threats, and you know as well as I do that such things have been done. If they are protected, as I said before, I will not use either of them. But let us settle this matter definitely and quickly. There is no need of any injunctions or lawsuits."

NOTES OF NEW THEATRES.

Plans have been prepared for a new theatre at Georgetown, Ky., to be erected by the Georgetown Opera House Company.

A new theatre is to be built at West End, a suburban resort near New Orleans.

The Opera House at Yoakim, Texas, is being enlarged, and new scenery, a new stage, and new chairs are to be put in.

James L. Kernan will spend $5,000 in improvements on the Monumental Theatre, Baltimore. New curtain and stage, and orchestra chairs are to be added. Mr. Kernan is also having plans prepared for a new theatre, to be built on the site of the present Auditorium, and to hold two thousand people.

An amusement hall, to cost $10,000, is to be built at New Vienna, Ohio.

A new opera house is to be erected at Farrington, Mo.

Wakeman, Ohio, is to have a new opera house.

G. Plowman, architect, of Philadelphia, is preparing plans for a new theatre in that city.

A new Masonic Hall is to be built at Salem, Oregon.

A new opera house is to be erected at Purcell, Indian Territory, by George Brown and others.

J. C. Morrison, architect, of Chicago, is drawing plans for a new theatre in that city.

Col. W. T. Philips, architect, at Denver, Col., is preparing plans for a new theatre there.

St. Marys, Ohio, is to have a new opera house. Work has been commenced, and the theatre will be completed by Jan. 1 next. The building will be 136x100 in size, and will be three stories high. The stage will be 35 feet deep and 65 feet wide. Seating capacity 1,000. It will be heated by steam and furnished with gas and electric lights. The cost will be about $35,000.

MR. SMITH DENIES IT.

A report was publised last week that Harry B. Smith claimed that a libretto for which Reginald de Koven is writing music and which is shortly to be produced under the management of J. M. Hill, was taken from a piece written by Mr. Smith and called The Syrians. A representative of THE MIRROR called on Mr. Smith at his Chicago home, and that gentleman absolutely denied the report. Said he: "While it is true that Mr. de Koven and I wrote a piece with the scene laid in Algiers, and this new opera is called The Algerian, the thought that there was any plagiarism never entered my mind. Mr. de Koven is one of the most honorable men on earth, and he would not descend to such meanness. He and I are the best of friends, and are now working on a musical comedy; but there has never been a partnership between us, and each is free to work with whom so ever he chooses. I have done more pieces without his assistance than with, and I have made almost as much profit from operas in which he has not collaborated. There is not a vestige of truth in the malicious paragrapin in question."

MADAME COTTRELLY HOME AGAIN.

Mathilde Cottrelly returned to her home at New Rochelle on Saturday. She was in the city yesterday, enthusiastic over her visit to the World's Fair and all that she was able to see during a four days' visit there. "It is as good as a trip around the world," she says, "and much less expensive. No one that has not been there has any conception of the grandeur of the buildings and the wonderful variety of the exhibits." Madame Cottrelly until the week before last was a prominent member of the opera company that is singing at Schnaider's Garden in St. Louis. Her voice became hoarse through the effort of singing in the open air, and she decided to leave the company. She will play a leading part in The City Directory when it opens in September. An entirely new version of the farce is to be given. Rehearsals will begin on Aug. 7, and a preliminary canter on the road will precede the long metropolitan engagement.

MANAGER MORTON'S MISFORTUNE.

William H. Morton, the well-known manager, was stricken in this city last Thursday with incipient paresis and taken to Bloomingdale Asylum. His mania took the form of an imagining that he had unlimited wealth. Dr. Thomas P. Cleland, his physician, says that his chances for recovery are fair, as he has a strong physique. Dr. Cleland attributes the attack to excitement, caused by a fire near Mr. Morton's residence about a month ago. Mr. Morton was then under a mental strain from business disappointments, and this turned the scale. Mr. Morton's illness is generally deplored, as he had many friends. Many stories are told of his generosity and charity. Mr. Morton was introduced to the minstrel business by Fred Wilson, author of A Crash in China, at Steubenville, O. He is well-known as a theatrical manager, particularly in the West. He led a model domestic life, his wife being Lily Post, the singer.

RICE SUES MISS D'ARVILLE.

Camille D'Arville will not sing with The Bostonians next season, as is still hoped by the management of that organization. She will not sing under the management of Rudolph Aronson, as has been intimated by the daily papers. She will be under the management of E. E. Rice.

Contracts to that effect have been signed. Mr. Rice was in town on Saturday, and Miss D'Arville ran in from Manhattan Beach, where she is summering, and the matter was closed.

Her contract stipulates that she shall sing in Boston or New York, but nowhere else. She will be the prima donna in Venus, the comic opera by Gus Kerker and Charles A. Byrne. Mr. Rice will produce it in Boston on Sept. 12 at the Park Theatre. Miss D'Arville will sing the role of a prince.

SOLOMON WILL DO ERMINIE.

"The tour of my comic opera company will begin on Sept. 4, when we shall open the new theatre at Middletown, Conn.," said Fred. Solomon to a MIRROR reporter. "We have no open time; we are booked up to May 14. In the Spring we shall appear at a New York theatre—probably the Grand Opera House.

"What operas shall I produce? Billie Taylor, in which I originated in London the character of Ben Barnacle; Nadjy, Nell Gwynne, The Brigands, Offenbach's The Two Virgins, and an opera by Offenbach that has never been sung in English in this country.

"I shall also present Erminie. It will be the Casino version with new gags, the interpolated music and a good deal of dialogue and business transferred from Robert Macaire—upon which the plot of Erminie is based."

"How will you get around the fact that Francis Wilson has secured from Violet Melnotte, of London, the exclusive American rights to produce Erminie?"

"Easily enough. There are no rights here to the opera. In America it is dedicated to the public. Jakobowski, the composer of Erminie, has written to people in New York that an American copyright of the opera is worthless. I shall not play it in New York city, but elsewhere I shall do so whenever I please, and I am not afraid of a lawsuit. Albert Aronson told me that it cost him and his brother $1,000 to attempt to prevent the Wilbur Opera company from singing Erminie, and they had only their trouble for their pains."

The roster of the Solomon company comprises Fred Solomon, Madge Lessing, Drew Donaldson, Christine Blessing, Rita Boone, W. F. Rochester, Charles R. Burroughs, Charles Priest, J. K. Newman, Sol Nurand and William Howard. Mr. Lindlay, recently of the Baker Opera company, will be musical director. There will be a chorus of twenty women and ten men. The company will begin to rehearse on July 31 in this city.

PATTI ROSA'S SEASON.

Patti Rosa, who is at present enjoying the mountain air of Colorado, will open her season early in September at the Haymarket Theatre, Chicago. The artists engaged to support her include John D. Gilbert, who it is said, will be paid one of the largest salaries ever paid to a comedian under like engagement; Joe Cawthorn, who has been identified with Miss Rosa's success for two seasons past; Maurice Darcy, Joe Newman, Ogden Stephens, Louis Carpenter, who will have the management of the stage, Rachel Deane, Olive Gates, Fannie Jacobs, D. M. Gregory, and others. Mr. Gilbert will play the part of Professor Paddleoffski in Miss Dixie, and Mr. Cawthorn will continue his excellent personation of Max Weisner. Charles T. Vincent has entirely re-written this piece, and made it fit the requirements of the strong company engaged for it. Miss Rosa will occastonally play Mr. Vincent's Dolly Varden, in response to the request of managers in the South and West. During the season an entirely new comedy will be put in rehearsal, and Miss Rosa is preparing an elegant wardrobe for it. Andrew Byrnes, of Manchester, England, has been engaged to lead the orchestra, and the company is under the management of Will C. Wheeler, with John W. Dunne as proprietor.

MIRROR CALLERS.

Among those that called at the MIRROR office last week were: Marshall P. Wilder, Sydney Booth, Irene Verona, Minnie Fuller, Helen Gilmore, Frank D. Hennessey, Charles Townsend, R. E. Johnstone, Harry Corson Clarke, Clara Moore, Lansing Rowan, W. H. Chisholm, H. Q. Brooks, S. Goodfriend, T. H. Winnett, Otis Colburn, Edwin Howland, Bessie Taylor, W. B. Royston, E. B. Adams, John W. Dunne, Wilfred North, Sydney Chidley, Cecil Van Doren, Irene Leslie, Dorothy Kingdon, Tom J. Meyers, Harold Hartsell, Wilbur Hudson, Lottie Seymour, Margaret Devereaux, Katherine Kendall, Undine De Moiry, William Park, Lilian Melbourne, Frank Lea Short, Jack Hirsch, Oliver Jurgenson, Verner Clarges, Wilfred Clarke, Harry Booker, Francis Neilson, Edith Lemmert, Louise Allen, C. Wm Perkins, James Aldrich Libbey, Kathrine Clemmons, Bertram and Willard, Mary Timberman, David Hanchett and Mathilde Cottrelly.

PARK CITY THEATRE.

Among the numerous changes that come under observation is that of the old and familiar theatre so long known as Bunnell's, at Bridgeport, Conn. It is now under a new name—Park City Theatre—a new manager—W. L. Rowland—and an entirely new policy has been adopted. None but strictly first-class attractions will be booked, and but three attractions per week will be played, and no attractions that play the so-called popular price theatres can get dates at the Park City. A number of improvements are being made, and with the strong attractions already booked and the energetic management the house will doubtless win success.

KATHRINE CLEMMONS' TOUR.

Kathrine Clemmons wishes to inform the managers who have booked her play, A Lady of Venice, and the ladies and gentlemen engaged to support her, that the resignation of John W. Hamilton as her manager will not interfere with her production at Washington, D. C., on Sept. 18. Miss Clemmons' financial backing is the same now that induced Mr. Hamilton to take the management of her company. Miss Clemmons is making very elaborate preparations for the production, which will be one of the finest ever given to a romantic play in this country.

MATTERS OF FACT.

Manager C. A. Shaw, of Boston, publishes a timely warning in this issue, relating to the pirating of his plays, Peck's Bad Boy and Muggs' Landing. Mr. Shaw is the exclusive owner of those well-known comedies. There is no excuse for any manager to play them without his authority. As he is thoroughly able to enforce his rights it will be well to respect them.

Rudolph de Cordova, one of the leading members of Mme. Modjeska's company, last season, has not yet signed for next season. He has had a wide experience in modern and costume plays, and is a thoroughly capable actor.

Rehearsals for the Tuxedo company have been called for Aug. 7 and 11 at the Opera House, Woonsocket, R. I. Dramatic, minstrel, and specialty artists for the former, and the orchestra soloists and grenadier band for the latter dates respectively.

George S. Sidney, who is widely known, has been engaged by Harry Williams to manage the tour of The Waifs of New York. By preference he will go in advance. Mr. Sidney is one of the "hustlers," and has scores of friends everywhere.

Eugene Sweetland, who has done much clever work the past few seasons with the Boston Museum and with John Stetson's attractions, has been engaged for the leading part in the No. 2 Dr. Bill company.

Burt Haverly and his charming wife, Laura Biggar, are summering at Port Penn, Delaware City, Delaware, enjoying the picturesque scenery, boating, fishing, bathing, etc. They invite offers for next season. They may be addressed as above or in care of this office.

Robert Kirk, Jr., will manage the Opera House at New Rochelle during its preliminary season, but he is at liberty for advance work or as business manager for the regular season. He may be addressed at this office.

Ruth Nelson is at liberty for next season for leading soubrettes or juveniles. She has earned an excellent reputation, and has been starred and featured in Fogg's Ferry, The Danites, Fanchon, Cheek, A Rag Baby, The Vendetta, Shamus O'Brien, etc. Her address is in care of THE MIRROR.

L. B. Cool, manager of the Grand Opera House, Canton, O., was in town last week booking his theatre, which is comparatively new, it having been erected only last year. Among the attractions secured are Richard Mansfield, Thomas Q. Seabrooke, Digby Bell and Lawrence Hanley. The house will seat 1,400, and is one of the prettiest in Ohio. The American Theatrical Exchange is his New York representative.

In the business columns of THE MIRROR, A. Y. Pearson gives notice that the partnership of Dr. Carver and himself in the production of The Scout was dissolved on July 7. Dr. Carver alone will be responsible.

Walter Russell Orndorff, dialect comedian with an extensive experience, desires an engagement with a stock or repertoire company to play low comedy or character old men.

W. J. Maxwell, manager of Bartholomew's Equine Paradox, makes several wants known in our advertising columns this week.

S. M. Jacobi, Parisian designer and printer, is prepared at 170 West Twenty-fifth Street to furnish show printing and lithographing of types novel here.

Manager M. W. Hanley is offering first-class attractions an opportunity to play New York city during March, April and May at Harrigan's Theatre. Negotiations for these dates should be made at once.

Meech Brothers will continue as managers of the Academy of Music, Buffalo, the coming season. All contracts made with them will be fulfilled.

Colonel J. F. Milliken does a general theatrical business, with offices in Palmer's Theatre Building. He will secure a good play outright or on royalty, book attractions, secure engagements, and will supply first-class artists.

No popular-priced theatre in the country has a better record for money-making receipts and popularity with managers of companies and patrons of its city than the Albany Theatre. It has the dates of Aug. 17, 18, 19, 21, 22, and 23 open. Also Oct. 9, 10, 11, and Dec. 4, 5, 6. The New Haven Opera House, which was run under the same management, will be rebuilt as advertised in this week's MIRROR.

T. B. Thalberg will arrive in New York Aug. 9, from a trip abroad. He was Modjeska's leading man during the season of 1891-92, but is at present disengaged. He invites offers from first-class managers, who may address him in care of Simmonds and Brown.

In another column Henry White makes an unusual offer of giving away a play to the manager who will give it a first-class production. Letters should be addressed to him in care of this office.

The Atlantic Transport Line's fine twin screw steamers are becoming popular among professionals going to Europe. There are four voyages during the month of August, on the 2nd, 12th, 19th, and 31st. For particulars apply to the New York Shipping Company's general agents, 4 Broadway.

The Theatrical Legal Bureau, with offices in Palmer's Theatre Building, are prepared to transact all kinds of legal business on a basis of no results, no pay. They make a specialty of protecting authors' and managers' rights to a play, being capable of enforcing the law as they have correspondents all over the United States.

Helene Brooks-Mestayer is at liberty for next season. She can be addressed during the Summer at Weathersfield, Conn.

Irene Verona, until recently a member of Pauline Hall's Opera company, is at liberty for the coming season. Her address is 52 West Twenty-sixth Street.

THE USHER.

Mr. Belasco is said to have gone back on the stage adventuress. He thinks that the day of her success in the drama has waned.

I do not agree with Mr. Belasco. The spirit of evil in woman's robes has brooded over the stage since the Elizabethan period, and from Lady Macbeth to Countess Zicka it exhibits peculiarly tenacious qualities.

The play of "pure heart interest" abides with us also; but if the wicked adventuress were banished from the boards the gentler phases of feminine character would speedily cloy.

The adventuress has a permanent place, and a prominent place, in the drama, and unlike Mr. Belasco I say, may her shadow never grow less! To her we are indebted for some of the most absorbingly interesting studies that the theatre affords.

✥

Symptoms are not wanting that the music hall fever has struck New York at last. Besides the resorts now flourishing several new schemes are afoot that seem destined to add to the number.

The music hall has a distinct *raison d'etre*. It furnishes a kind of amusement that is popular, with an environment that suits the taste of persons deep down in whose natures there lurks a desire for bohemian recreation.

But there should be moderation in all things, and if there is a probability that the music hall craze will become as prevalent here as it is in London the prospect is not altogether pleasing for those that prefer to see amusements governed by normal influences.

The great fault of our public is its intemperate craving for one particular sort of entertainment, and its evident inability or unwillingness to distribute its patronage equally among several sorts at once.

Its spasmodic fancies have served not only to make management more than ordinarily difficult and hazardous, but to exercise a depressing effect upon American dramatic authorship in its best forms.

If the music hall becomes a crazy fad, multiplying with the rapidity characteristic of such developments in our large cities, it will become a serious menace to the prosperity of the majority of actors and managers.

✥

The fact that last season was particularly unfortunate for many professionals is shown by the vastly increased demands that are being made upon the Actors' Fund this Summer.

I am told that the number of worthy applications that the Fund has responded to during the past two or three months is quite unprecedented in its history.

The Fund's bounty is bestowed so considerately that the profession at large does not fully appreciate the great extent of its benevolence. Steadily, delicately and without noise the splendid institution goes on from day to day and from week to week ministering to the sick and bringing hope and succor to many a despairing heart.

If the profession only realized what the Fund accomplishes I am certain that there would not be an actor in the country who would not feel it a privilege and a duty at least to pay two dollars a year for membership in the association. And if all joined, the annual dues would form a revenue that would go a good way toward meeting the heavy drains upon its treasury.

But, in point of fact, the Fund membership is extremely small. It is no larger, if indeed it is as large, to-day as it was five years ago. Appeals for recruits are uttered annually by the President, but they pass unheeded.

Now that benefits are given rarely for the Fund it seems to me that actors ought to feel enough interest in the noble objects of their own charity to spare less than four cents a week the year round to aid in its support.

Applications for membership, accompanied by one year's dues ($2), may be sent to the Fund's headquarters at 12 West Twenty-eighth Street.

✥

If Mr. Gerry really wishes to do something to protect children he ought to assist in prosecuting the man Willman, who has been detected in St. Louis carrying on the nefarious business of training children of tender years to perform dangerous acrobatic feats and farming them out to the disreputable Indian medicine shows that infest the rural regions.

This scoundrel was discovered through his having resorted to kidnapping in order to obtain victims. But he had been plying his trade unmolested for a long time previously.

If Mr. Gerry and the societies similar to that over which he presides were to exert their energies in the direction of punishing such crimes instead of fussing and meddling with well guarded stage children, they would not be held in general contempt.

✥

Mrs. Potter has written to a friend in Boston that she and Mr. Bellew are coming to this country next season after all.

They will visit India as arranged, but they have succeeded in cancelling other Asiatic and European contracts, and they will return to this country and play an engagement in this city next January. They will produce a new play by an American—a society drama with the scenes laid here.

Mrs. Potter was originally desirous to play this country all next season but, as THE MIRROR announced some time ago, her wish could not be gratified because of the foreign contracts.

✥

Manager A. M. Palmer is now in Germany. He will leave his sons, Morton and Albert, at school there.

Mr. and Mrs. Palmer will sail for home on Aug. 5 on the *New York*, and they will spend the rest of the Summer at Rippowam Farm in Stamford.

Mr. Palmer's original intention was to remain abroad until September, but an accumulation of business matters necessitates his return a month earlier.

✥

Last week, as usual, THE MIRROR secured several news "beats."

Its daily contemporaries on Wednesday announced the marriage of Lena Merville, the illness of Lillian Russell and the closing of the Columbia Theatre in Chicago, and the details of the purchase by Rose Coghlan of Oscar Wilde's A Woman of No Importance.

But these pieces of theatrical news, besides others, were printed exclusively in THE MIRROR on Tuesday.

The *Herald*, which regularly appropriates THE MIRROR's news, never by any possible means gives credit to the source of its inspiration.

It gains no esteem among managers and actors for its lack of conscience in this direction.

✥

As an indication that many managers fear, or find it desirable to profess to fear, that the present financial stringency augurs a dull season, there has been a wholesale cutting of salaries. In numerous cases salaries for next season have been reduced from twenty-five to forty per cent. The cuts average about as follows:

Last Year.	*This Year.*
$125	$100
100	80
75	50
60	40
50	30
40	25
30	20

And yet actors' expenses on the road will be no less, and it will be just as difficult to save enough money from a twenty-five or thirty weeks' season to live during the rest of the year.

✥

I am editing the theatrical terms for a new dictionary now in course of preparation. The word "hamfatter" has come along and I find that there is a good deal of disagreement concerning both its meaning and its origin.

The *Century Dictionary* says it is "A term of contempt for an actor of a low order, as a negro minstrel. Said to be derived from an old-style negro song called 'The Ham-fat Man.'" A correspondent of the New York *Times* in that paper for July 15 says "hamfatter" means "a specialty performer." Other definitions of the word are that a hamfatter is a jay; a barnstormer; and one who puts ham fat on his hair instead of oil.

According to my personal knowledge of the use of this word, I am inclined to think that the *Century Dictionary* gives a tolerably correct definition; but I do not think that there is authority for its reference to the origin of the term.

I believe that "hamfatter" has formed a part of the theatrical vocabulary in this country for thirty or forty years. I shall be obliged if any of my professional readers can shed light upon this word as to definition, origin and earliest use.

✥

It is evident that Lillian Lewis does not appreciate the situation respecting the American rights to Sudermann's Heimath; that is, if one may judge by what she says in an interview published in another part of this issue of THE MIRROR.

Sudermann's agent in this country, Emanuel Lederer, has the sole legal rights to the play in the United States. Every provision to secure the American copyright was made, every requirement of the amended copyright law, extending the benefits of protection to foreign authors, was complied with.

I have seen all the documentary proofs Mr. Lederer's agreement with Sudermann; the book of the play, printed here from type set in the United States, according to law, and the copyright certificate. Mr. Lederer's title is clear and perfectly good. He has disposed of an exclusive property in his arrangement with Madame Modjeska, by which Heimath becomes hers solely for representation in this country.

It would be as foolish for Miss Lewis to produce Heimath or to attempt to produce it as it would be for any one to lay hands upon Aristocracy, or any native play that belongs to somebody else.

Miss Lewis says that she has the books both of Heimath and Die Ehre, and that neither complies with the copyright law of this country because the usual notice of entry of copyright is omitted. That is not a defect, even if Miss Lewis had it in mind to take advantage of a technical flaw in order to perform these plays, for the books she speaks of are printed and published in Germany, whereas Mr. Lederer's American edition, upon which his copyright is based, contains the notice in question.

Miss Lewis' citation of Dumas' Le Demi Monde as a possibly parallel case is irrelevant. That drama was written a quarter of a century ago, when there was no copyright law for the benefit of foreigners in this country. Moreover, the author published it, thereby forfeiting the stage-right that he might have retained under the common law in the United States.

In the circumstances Miss Lewis can only acknowledge that she was mistaken and yield with a better grace than her interview implies to the existing rights of Mr. Lederer and Madame Modjeska.

GOSSIP OF THE TOWN.

Minnie Dupree left for Chicago last week.

Gertrude Corey will be a member of A Crash in China company.

Henry Irving's London season ended last Saturday night. His American tour will open in San Francisco on Sept. 4.

The third trial of M. B. Curtis, on the charge of killing Policeman Grant, has been postponed until next Monday, when it will begin in the Superior Court of San Francisco.

The funeral of Patti Stone (Mrs. Joseph W. Spears) was held last Tuesday morning at the residence of her parents in St. Louis. Members of the opera companies now in that city rendered vocal selections. Rev. Dr. P. G. Robert officiated.

E. B. Sweet, manager of the Collingwood Opera House at Poughkeepsie, is quite ill of acute rheumatism.

The Man About Town will be produced at the Lyceum Theatre, Buffalo, on Sept. 4, under the management of W. H. Chisholm. R. A. Roberts will stage the piece. After playing Buffalo, it will visit Philadelphia, Chicago, St. Louis, and other large cities.

John Drew has returned from abroad. He will open his season early in August in the West, coming to Palmer's Theatre in January with a new play.

The Aristocracy company, headed by Maurice Barrymore and Blanche Walsh, left on Saturday for San Francisco, where they will follow the Lyceum company at the Baldwin Theatre. They in turn will be succeeded by The Girl I Left Behind Me.

Bronson Howard is in Michigan, where he will write a play for Al. Hayman and Charles Frohman. His subject and characterization will be American.

A Straight Tip, which has been in rehearsal the past week at the Bijou Theatre, under direction of Frank Tannehill, who originally produced it, will be under the direction of Murray and Lohman the coming season. John J. McNally, the author of the piece, has made many changes in it, and was in town yesterday to see it in rehearsal in its new form. The company will include Flora Irwin, Julie Kingsley, Bessie Tannehill, Hattie Haines, Belle Sanford, Lenora Earll, Nellie Atherton, Bert Coote, Charles F. Jerome, Harry Earl, Frank Howard, James F. Davis, W. F. Speurl, William H. Maxwell and John H. Cohee. Special scenery has been prepared by John Thompson, and new costumes by Dazian.

A biographical sketch of Lillian Lawrence, the leading lady of the Comedy Company at the New National Theatre in Washington, appeared in the Alexandria, Va., *Gazette*, recently. Miss Lawrence was born in Alexandria, but left with her parents for California when two years of age. San Francisco being her home up to a few years ago. She has signified her intention to visit her old home before leaving Washington. She has signed with Charles Frohman for next season.

Emilie Edwards has just completed a novel called "A Royal Heiress," and her publishers, E. A. Weeks and Company, have given her substantial endorsement in an assurance that they will bring out any work she may hereafter write. At the close of her engagement with James O'Neill, in Fontenelle, Miss Edwards left for Chicago, and thence to a Summer resort in Wisconsin, where her present volume was perfected.

The novel does not deal with dramatic life. The heroine speaks openly upon all subjects, some of them forbidden ones, but it is said that the book has a definite purpose. One writing of it says that "Its terse frankness and excessive candor do not preclude deep sentiment and high imagination, nor does it approach the didactic, or weary with prosaic advice."

J. W. Shannon, the well-known actor and dramatist, is pictured above. The real name of Mr. Shannon is August Sendelbeck and he was born in Germany. Mr. Shannon has been associated with the best stock companies in America, notably Wallack's, Booth's, and that of the Boston Museum. For a number of seasons he was leading support to James O'Neill, alternating the characters of Noirtier and Caderousse in Monte Cristo. Last season Mr. Shannon originated the part of Ciciriello in The American Minister at the Star Theatre with Mr. Crane.

Luca Resta, who has been engaged as ballet-master of The Liliputians, arrived from Paris last week to take charge of the rehearsals at Niblo's. Three ballets will be introduced in A Trip to Mars, "The Ballet of Sciences," "Mars-Fashions," and "The Realm of Santa Claus."

B. C. Busby, formerly in advance of The Country Circus, will go ahead of A Straight Tip.

Ernest Bartram and his mother and Alice Evans and her mother are at Atlantic City.

The alterations to convert the Manhattan Opera House into a music hall for Koster, Bial and Company are now under way. Some boxes are being taken out to make space for a promenade.

A dressmaker has sued Helen Dauvray-Ward in the City Court for a bill of $545 that was contracted several years ago.

Mrs. Langtry's yacht, the *White Ladye*, is in the harbor. It has been chartered for five months by Ogden Goelet. The vessel is large and sumptuously furnished.

The children of the late Selina Dolaro have gained considerable notoriety the last year. A few days ago her son, Benjamin Dolaro, was arrested on a charge of flat-house robbery. He was discharged.

Olive Oliver was busy last week nursing Minnie Dupree's mother, who was seriously ill.

J. W. T. Weaver, known professionally as Edgar Weir, and Blanche Lillian Ingersoll were married last Wednesday by the Rev. Dr. Houghton, at the Little Church Around the Corner. The young couple are passing their honeymoon in the Catskills. Miss Ingersoll is the accomplished daughter of the Rev. W. H. Ingersoll, of Brooklyn. She intends to complete her studies for the stage, and will make her professional debut next season. Mr. Weir will use his family name in future, and will be known as J. W. T. Weir.

Mlle. Rhéa has decided to have the important scenery of The Queen of Sheba painted in France under the supervision of the author, Adrien Barbusse and the designer, M. David. Rhéa will return to New York on Aug. 28, and begin rehearsals about Sept. 4. Frank Dietz, her manager, will be in advance, and John Whiteley, the treasurer, will travel with the company.

Joseph Brooks and Edward Bell are taking the gold cure at White Plains.

The alterations in the Vaudeville Club's quarters in the Metropolitan Opera House will soon begin. The auditorium will be enlarged, new boxes put in, and an entrance made to the Club's large private box in the Opera House proper. This box will have one hundred seats and standing room for the same number. The season will probably open in November. The finances of the Club are said to be flourishing.

The parquette floor of the Metropolitan Opera House and the stage will be three feet lower than before the fire. The proscenium opening is to be widened slightly. Altogether the building so far as the interior is concerned will be considerably improved.

Clara Coleman will next season continue in Nora Machree, which has been entirely rewritten. Many new features have been added and several specialties introduced. Special care has been used in selecting Miss Coleman's support. New scenery is being painted, and a great variety of original printing is being prepared. Edward A. Shultz is representing Miss Coleman. His headquarters are at Taylor's Exchange.

Charles W. Seanor will go in advance of The Romany Rye, and Henry N. Farren will be the treasurer. The season will open early in August.

Frank Losee has developed into a wheelman. He made a flying trip on his bicycle the other evening from Bedford Avenue, Brooklyn, to Yonkers, New York, twenty miles, without turning a hair.

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NEW YORK AGENTS:
American Theatrical Exchange, Charles Frohman.
L. ARTHUR O'NEILL, Manager, Charleston, S. C.

IN OTHER CITIES.

DETROIT.

There has been nothing going on at any of the theatres for several weeks past, and the weather has been so intensely hot that it is probably a good thing for both the companies and the public that no entertainments have been given. At Deschree-shos-ka, a Summer resort at the mouth of the Detroit River, the Bijou Opera co. have for the past two weeks been giving entertainments, and it has pecuniarily been a failure, though in an artistic point of view they were more than fairly commendable. For the first week Mascot was presented, and the second week Said Pasha. The manager claims to have lost $8,000 by the experiment, as the co. includes thirty-five people, and the pay roll alone was over $160 per day. The co. includes some very clever people. Minerva Adams was the prima donna, and while not possessing a fully developed and cultivated voice was far above the average; in fact, in a strong co. she would appear to advantage. She is petite, and strongly reminds one of Delia Fox. Julia Glover, who had the part of Fiametta in the Mascot, and the queen in Said Pasha, possesses a splendid voice, good stage presence, and sings artistically. Melvina Adams does female comedy parts in an excellent manner. In addition to the above-named principals the women in the chorus of the co. are young, handsome, and sing well. In fact, few opera cos. of this character have been better equipped in the feminine portion of the organization. Among the men M. J. Walker easily bears off the palm as low comedian. He is ably seconded by N. J. Saunders, who takes the principal comedy part. Messrs. Laurent, Martin, Binkhurst, and Harvey complete the list of male principals. The orchestra was well handled by C. H. Hoffman, and the performances all in all were quite good. The entire co. came to the Detroit Opera House during the week of the races, and appeared to much better advantage in the performances given there, which were really better than those given by more pretentious organizations, which charge nearly three times as much money.

It is given out authoritatively by Fred. Whitney that he has purchased The Fencing Master, and will present it with his new co., headed by Laura Schirmer Mapleson, who will take the part created by Marie Tempest. In regard to this opera, I can only reiterate the statement I made some weeks ago, which is that in my opinion it is the best light American opera ever written, and is bound to become as popular, or more so, than Robin Hood. The music is of higher order, the costuming more elegant, and the general performance more attractive. We all hope that Fred. Whitney will make a great success of it.

Bronson Howard has been visiting Detroit recently, and has been subjected to numerous interviews by the local press. Detroit is Mr. Howard's old home, and he never fails to stop over and renew old acquaintance when in this vicinity.

It is now pretty generally understood that whether Manager C. J. Whitney controls the Lyceum or not, that this theatre and the Detroit Opera House will be run in conjunction the coming season. It is also generally conceded that the Lyceum as a theatre itself is far superior to the old Detroit Opera House, but the location of the latter has everything in its favor; therefore, the best arrangement that could be made in providing the two theatres with attractions would be to have the standard ones, which draw on their own merit, play at the Lyceum, and the average ones at the Detroit. Good attractions will draw people anywhere, whereas weak ones need some extra incentive to get people to attend them.

Manager C. H. Shaw has been in New York for some time attending to the booking of dates for both houses.

George P. Goodale, dramatic critic for the *Free Press*, is back from his Summer vacation.

Elizabeth Garrison, of this city, is in New York seeking an engagement. While Miss Garrison has had no practical experience on the stave, there is no reason why she should not make a success upon it. She is of good family, splendidly educated, possesses great beauty, and has had considerable experience on the platform, having served a season as a reader with a traveling concert co. of Chicago. Detroit has supplied her share of good actresses to the profession, among whom may be mentioned May Scoville, Phœbe Russell, Stella Teuton and many others.

F. K. STEARNS.

ST. PAUL.

The Royal Middy, given by the Wilbur Opera co. at the Metropolitan Opera House 16-22, made a hit and drew full houses, this being the first production of the opera in this city. The opera calls forth rollicking action, and is full of spicy humor and catchy melody. Susie Kirwin's notable good taste in selection of costumes for her co. was fully evidenced in the brilliant costumes displayed in this opera. Miss Kirwin has a very pleasing conception of Fanchette, and she rendered the role in an artistic and charming manner. Eloise Mortimer admirably sustained the role of Mary Queen of Portugal, singing the score in excellent voice. Lillie Taylor's Donna Antonia was admirable. J. E. Conly enacted and sang the role of Dom Lamberto in a highly creditable manner that won him merited recognition. E. A. Clarke's rich voice was heard to advantage in the role of Dom Januario. W. H. Kohnle's humorous delineation as Pungo in his comic songs and burlesque crinoline dance kept the audience in a roar of laughter. Belle Hamilton, J. C. Garvey, James Donnelly, Lillian Maynard, and Emmett Drew did good work and met with noticeable favor.

At Litt's Grand Opera House, The Players gave an artistic and very attractive production of Pink Dominoes 16-22, opening to good houses and appreciative audiences. Carrie Turner was very attractive as Lady Maggie Wagstaff and played the part with charming spirit, humor and naturalness. Ruth Carpenter as Sophie Greythorne appeared to better advantage than in any previous role taken. Pretty Belle Archer had a felicitous role as Rebecca. Mrs. W. G. Jones was excellent as Mrs. Tubbs. Ray Goldman was very interesting as Miss Darrow. J. H. Gilmour as Charles Greythorne, William Beach as Sir Percy Wagstaff, George R. Edeson as Joskin Tubbs and Ed. S. Abeles as Henry Greenlanes met with well merited recognition. Harry Saint Maur's Brisket was an excellent piece of character acting.

It is a noticeable fact that despite the hard times and the numerous and varied outdoor and other attractions, the Wilbur Opera co. gave on 15 their fiftieth performance at the Metropolitan Opera House this Summer, having played to remarkably good business. The S. R. O. sign has been put out thirty-nine times during the engagement, and the co. has played to 60,000 people. A pretty good record for both the co. and this popular theatre these times.

Manager L. N. Scott will open the regular season of 1893-94 at the Metropolitan Aug. 21 with E. S. Willard, the English actor, in repertoire. Mr. Scott is an energetic and wide-awake manager, and has booked all the leading attractions for the Metropolitan the coming season.

Carrie Turner, of Litt's Players, is a thorough artiste. There is a charm in her acting and she possesses a magnetism that impresses her auditors and makes her a great favorite.

In the last act of The Royal Middy, pretty Belle Hamilton and J. Clarence Harvey danced a hornpipe that fairly caught the house and made a decided hit. They are both excellent dancers.

Ruth Carpenter made a very good impression and met with most favorable comment in the part of Sophie Greythorne in Pink Dominoes. Miss Carpenter is handsome, graceful and easy in her work, and dresses her characters elegantly.

George R. Edeson does a good piece of acting as Joskin Tubbs in Pink Dominoes. He is natural yet funny in the part. His inebriate scene fairly convulsed the audience.

Belle Archer will soon leave the stock co. to fill her engagement with Nat C. Goodwin. She has made herself a great favorite with the patrons of the Grand throughout the engagement, and will be missed in her taking personations in the ingenue roles.

Nicholas Wagner, of the Metropolitan, and Frank M. Butler, of the Grand, are efficient and pleasant in their post as door-keepers in front, having filled this post for several years. They have made a host of friends among the patrons by their general courteous bearing to all.

GEORGE H. COLGRAVE.

LOUISVILLE.

Paola and Philemon et Baucis were the successes of the Duff opera season at the Auditorium week ending 15. The final week opened 17 with The Gondoliers to be followed by Paola, Pirates of Penzance, Philemon et Baucis, Queen's Mate and Bohemian Girl in the order named. La Basoche was to have been given but the hit made by Philemon called for its repetition. It is to be regretted that the season came to a close so soon. The weather continues seasonable for such entertainments and it is by no means certain the management will not be extended. Manager Quaip has kept his promise in every respect and with the Duff co. has given probably the most expensive season of opera ever conducted in an interior city in the Summer.

The Louisville Mandolin Club is at West Baden Springs, a Summer resort in Indiana, en route for the World's Fair. James Whitcomb Riley is also a guest.

The Hon. Henry Watterson is contemplating an extended lecturing tour in the Far West. He has a new lecture upon a timely theme, which he will alternate with his ever-popular "Money and Morals."

Messrs. Emile and Al. Bourlier, of the Masonic, are waiting quietly for the season to open. Their pretty place is in perfect condition, and they have a splendid booking. There will probably be no changes in the house force, Colonel Meffert, "Billy" Neithoff, "Dan" Green and other popular attaches remaining.

Manager Duff was made a defendant in a suit for alleged salary due brought by Lily Post, July 14.

Alice Raymond the cornetist is filling a satisfactory engagement at popular Phœnix Hill Park. The Sunday concerts there are always largely attended.

The booking for Harris' for the coming season is unusually good according to the announcement made by Richard L. Britton, while here recently.

Presley L. Hamilton is assisting manager Percy Weadon in remodeling Macauley's.

"Buck" McKinney has been engaged for his old place "on the door." Mr. McKinney is a veteran, having filled the office of ticket taker at various theatres in Louisville for over thirty-five years.

Lewis Williams, of this city, who is studying in England, is spoken of as the successor of Eugene Cowles with The Bostonians.

CHARLES D. CLARKE.

MINNEAPOLIS.

At the Grand Opera House, the Calhoun Opera co. gave Pinafore 17 to the capacity of the house. Despite its age, this tuneful opera seems to have lost none of its popularity and the applause was frequent and enthusiastic. Laura Millard sang the role of Josephine very acceptably. Miss McKenzie assumed the part of Cousin Hebe on short notice and made an excellent impression. Alice Smythe, as a diversion in the first act, danced a hornpipe very prettily. Martin Pache as Ralph Rackstraw was well received. Kirtland Calhoun was a disappointment as Sir Joseph Porter, although his singing showed a marked improvement. Douglass Flint was fairly good as Dick Deadeye. Alexander Thompson made a pleasing Captain Corcoran. Arthur Donaldson was an admirable Bill Bobstay. The chorus gave evidence of careful training.

At the Bijou Opera House Jacob Litt's Players presented that old-time favorite, Under the Gaslight, 16 to a large and demonstrative audience. The piece was elaborately staged, the scenic effects being exceptionally fine. Bettina Gerard made a decided hit as Peach Blossom. Mabel Bert gave an artistic rendering of the role of Laura Courtland. Forrest Robinson was good as Snorkey. Charles W. Swain surpassed himself as Bermudas. It was by all odds the best thing he has done during the engagement. George Fawcett made an excellent impression as Byke. Anna Robinson was very effective as Pearl Courtland. Florence Stover as Old Judas and William Lee as Justice Bowling deserve special mention for creditable work. Belle Archer, whose excellent work in the Bijou stock co. is a matter of general comment, has been engaged as leading lady for the Nat Goodwin co. the coming season.

Gilmore's Band continues to draw very large crowds to the Lake Harriet Pavilion.

Nettie Bourne, of Litt's Players, is suffering from a sprained ankle, caused by wrenching her foot in a broken sidewalk.

F. C. CAMPBELL.

PROVIDENCE.

Prof. Gentry's Equine and Canine Paradox drew good-sized audiences 17-22. The animals were well trained and the exhibition given was very pleasing.

The Washburn Sisters and Josie and Eddie Evans are among the new attractions at Manager Harrington's open-air theatre at Rocky Point.

Lothrop's Providence Museum will open the season about Sept. 1. The following people have been engaged for the stock co.: Louise B. Buchanan, Maude Nickerson, Iola Pomeroy, Gertrude Magill, Lillian Mortimer, Bonnie Meyer, Emma Dunn, Alice Warren, Louise Larrabee, May Prindle, Laura Deane, Nina Saville, Inez Spencer, Martha Conway, Lea Michael, Ellen Mortimer, Mrs. Charles Peters, Nellie Hancock, Hattie Morris, Evelyn Knapp, Helen V. Linde, May Powell, Laura Aldene, Adel Zoe, Little Charlotte Hunt, William De Shelby, J. H. Hollingshead, J. Francis Kirke, Eugene Frazier, Fred Warren, W. H. Danvers, John Weber, T. Wilson Rennie, Jay Hunt, E. R. Burton, Francis Kingdon, J. W. Healey, Al H. Field, William Cattell, George H. Ricketts, John Phillips, Harold Macloonna, Charles Tremaine, W. S. Perry, M. C. Gaffney, Fred E. Beane, Richard Hunt, Harry Wilson, J. H. Robinson, Morris McHugh, Frederick Ormonde, Charles K. Harris, D. L. Gaylord, James E. McElroy, W. C. Richardson, Wallace Jackson, H. R. Marshall, Frank Walsh, Ben W. Reed, Edwin Barry, John McVicker, T. H. Gray, William Farnum, T. S. Shepnard, James M. Barry, P. Eugene Sweet.

Max Freeman, Iola Pomeroy and Sid C. France will be the first stars to go over the Lothrop Circuit this season.

A. G. Kranz, of this city, is at present a member of the Casino Stock co., Long Island, Me. He expects to return home soon to complete arrangements for the tour of his own co. in the Fall.

Dan Burke is at his home in this city for the Summer.

James McCabe, of the Bostonians, spent Sunday, 16, at his home here.

HOWARD C. RIPLEY.

WASHINGTON, D. C.

The gradually increasing heat has begun to have its effect upon the attendance at the two playhouses now open in this city. Still the audiences have not been small, and on occasional nights they have been well up to the average during the Winter season.

At the National the stock co. appeared in W. S. Gilbert's three-act farcical comedy, Engaged, with the following cast: Cheviot Hill, Aubrey Boucicault; Belvawney, Charles Mackay; Mr. Sympherson, John Findlay; Angus Macallister, Joseph Wheelock, Jr.; Major McGillicuddy, Percy Winter; Belinda Treherne, Lillian Lawrence; Minnie, Rose Harrington; Mrs. MacFarlane, Agnes Findlay; Maggie, Mary Sanders; Parker, Helen Lee.

At Albaugh's The Princess of Trebizonde was given by Jeannie Winston and co., the first three nights of the week with the following cast: Prince Raphael, Jeannie Winston; Paola, Laura Joyce Bell; Zanetta, Josephine Knapp; Prince Casimir, Charles W. Meyer; Cabriolo, Arthur Bell; Tremolini, Dan Young; Sparadrap, John Young; Regina, Helene Jaxone; Riccardi, Josie Hart; Flamingo, Queenie May; Francesca, Eva Beith; Brocoli, Mamie Sherwood. The remainder of the week was devoted to Strauss' melodrama opera Prince Methusalem. It was cast with the full strength of the co.: Jeannie Winston as the gay prince, Laura Joyce-Bell as Sophistica, Josephine Knapp as Pulcinella, Arthur Bell as Cyprian, Dan Young as Sigismund, Charles Holmes as Trombonius, and Charles W. Meyer as Carbonazzi.

Next week the stock co. will present Everybody's Friend, and the opera co. will produce San Sebastian. George W. Leslie, who last appeared here with Johnstone Bennett in Jane, will make his first appearance as a member of the stock co.

Fleurette is still the attraction at River View, where next week she begins her fifth week of the engagement. Additional attractions of this popular riverside resort is the De Filipe troupe of French dancers and pantomimers.

Another suburban attraction is Bethesda Park, where a specialty co. gives a daily performance every afternoon and evening. On 24 Cyrene will appear in Spanish dances.

One of the authors of the operetta, Si Lootah, produced at Helena on June 27, was Taylor Grimes, a former Washington newspaper man.

Mrs. Octavia Allen, who recently died at Port Lee, was well and favorably known in this city, where her son, Henry Allen, is assistant manager of the Academy of Music.

Miss Alma Strong, who is to create the part of Olga, in Darkest Russia, is at her home in Georgetown.

It is announced here that Cyrene has leased Willard's Hall for several weeks, and will appear there on Aug. 28, at the head of a vaudeville co.

Mrs. Kitty Thompson Berry is spending her vacation at her home in this city.

It is probable that Hans Roberts will go with Ramsay Morris' co. next season. Mr. Roberts is a highly capable and promising young actor, and his Washington friends are watching his career with interest.

Annie Lewis has been visiting the family of ex-Postmaster-General James, at Highland, N. J., recently.

EDWARD OLDHAM.

SAN FRANCISCO.

JULY 18.

The first week of the present engagement of the Lyceum Theatre co. at the Baldwin Theatre has been a very large one, in fact the attendances have been greater than anticipated, and on several evenings the S. R. O. sign has had to be displayed at the door as early as 7:45 o'clock. In the face of very dull times and a tightness of the money market unprecedented in the annals of the city, this bears out previous statements oftentimes made, that when our people have the kind of theatrical amusement that pleases them, hard times make no difference, they patronize the theatres as if everything were "booming." The members of the Lyceum co. are favorites here. Last night the co. began the second week of their engagement, presenting the English comedy by George R. Sims and Cecil Raleigh, entitled The Grey Mare, preceded by the one-act sketch, White Roses. The attendance was good, and the audience enjoyed both plays. The comedy is a bright, rattling work, full of action and interesting complications, with the further virtue of being clean in dialogue and very witty. All of the *dramatis personæ* were excellently presented, and The Grey Mare should repeat the success of last week by drawing full houses. The sketch, White Roses, is a neat bit of sentimentality, excellently played by Georgia Cayvan, Effie Shannon and Mrs. Thomas Whiffen, giving occasion to show the versatility of each of the women named, and acting as a *bonne bouche* to the play of the evening. The same bill will be repeated all week, with the exception of the sketch, which will be supplanted on Thursday, Friday and Saturday evenings by the duologue curtain-raiser, Decision of the Court, played by Georgia Cayvan and Eugene Ormonde. For the third and last week of their season, commencing next Monday evening, the following is the arrangement of plays to be presented as advertised: Monday and Tuesday nights, The Liar; Wednesday night, Old Heads and Young Hearts; Thursday night, Americans Abroad; Friday night and Saturday matinee, The Wife, and Saturday night the Charity Ball. On Monday evening, 31st inst., for the first time, Bronson Howard's latest successful play, Aristocracy, will be presented the company as announced being "a brilliant company of metropolitan players," which we trust will be so, and not a No. 2 or "snap" company.

After a remarkably good run of three weeks at Stockwell's Theatre, the patched up war-drama, Maine and Georgia—originally That Man from Maine—was succeeded last evening by the appearance of a somewhat new co., the beginning of the formation of a new stock co., provided the people can be secured, in the comedy Our Bachelors, introducing as the new faces Katherine Grey (Mrs. Paul Arthur), our own native daughter of the Golden West; Katie Best and T. D. Frawley, formerly with the W. H. Crane co. and late of the N. C. Goodwin co. To say that we are more than pleased with the advancement made by Katherine Grey, is but putting it mildly. After a hard start in this city, and the consequent up-hill work in Eastern States, she has come back to her home a charming actress. Her acting shows that she has not been idle, but that she has studied hard and well and today she is a most capable ingenue with every possibility of the greatest success in the years to come. T. D. Frawley, an accomplished gentleman and good actor—a favorite in social life as well as on the stage—has the merit of being natural and full of quiet, unctuous light comedy humor. Both of the new people were heartily welcomed by an audience that filled the house, and with the assistance of L. R. Stockwell, George Osborne and Ethel Brandon the comedy was a mirthful entertainer and an auspicious opener of the second regular season of the house. While referring to the second regular season of Stockwell's Theatre, a word or two is due Manager and Actor Stockwell for his pains in presenting every play that he has given, as also for his courage in maintaining his house in the face of the severest adverse circumstances. Opening the theatre entirely rebuilt and refitted (the furnishings being exceedingly rich and tasteful) at an enormous expense, the greater part of which had to be borne by himself, thus saddling a debt upon him before he had anything in sight, he has battled against great odds in procuring attractions, and in the face of the worst period of pecuniary depression San Francisco has ever witnessed. With enormous percentages to a few of the leading combinations which he has played, such as Augustin Daly's co., Fanny Rice and co., Neil Burgess and co., he has been content to make a small profit, which on other attractions he has had to make up on, thus leaving him either even or a trifle in debt at the close of his first year as manager of the theatre which bears his name. He has been content to do this without murmuring, and his pluck and "staying" qualities ought to win him the patronage and best wishes of our people, which I doubt not are with him.

Next Monday evening the drama Roger La Honte will be presented, serving to introduce that capable actor, Clarence E. Holt, in the leading character.

Ali Baba, Up to Date, did a three weeks' good business, and was followed last evening by Edmond Audran's comic opera Indiana, before a crowded house. The music of the opera is very pretty, but the book as it is given in English, something awful. It is another case of having been spoiled in the translation, still there is no excuse for giving so poor a libretto to such bright music. The opera was presented in a very fair manner, so far as stage settings, scenery, effects and costumes are concerned, and the principals, although in some instances lacking an easiness in their roles, for which there is no excuse, did reasonably well. They have had three weeks and over in which to prepare themselves and should have been letter perfect in their lines. All the latitude possible may be given them when they have to appear in a new opera every week, but with three weeks' time for study, no reasonable excuse can be offered for their incompetency in acquiring their parts. It is true that the people at this house are overworked, and that it is a very difficult matter to learn new music and words all the time, but with long runs of operas a reasonable degree of proficiency is expected and should be demanded by those in charge. The next opera underlined is that of Ship Ahoy, which will be presented in a magnificent manner.

A Wild West show is now being exhibited at Central Park, and is doing a fairly good business. The performers are Arizona cowboys and Indians, and as an additional attraction Lillian F. Smith, a young women, known as a champion rifle shot, gives exhibitions of fancy shooting.

HARRY J. LASK.

KANSAS CITY.

The Wolves of New York is booked for the Grand 19-25.

The Battle of Shiloh will be presented at the Coates 25-27 for the benefit of the Confederate Association.

The bookings for all the theatres for next season are numerous and of a high grade of excellence.

Prof. Achille Philion, a French equilibrist and sensational specialty performer, is booked for Fairmount Park 19, 20. Numerous other special attractions are to follow there.

FRANK B. WILCOX.

NEW ORLEANS.

On 20 Mlle. Nada Reyval, the electric dancer and singer, commenced an engagement at the West End.

Zella, the human frog, late of Barlow Brothers' Minstrels, is the new attraction at Wenger's Theatre.

The Academy of Music improvements are being pushed rapidly and promise good results.

The Grand Opera House is also undergoing a complete overhauling.

The Columbia Garden continues its concerts with Levy as cornet soloist.

L. C. Q.

CORRESPONDENCE.

CONNECTICUT.

HARTFORD.—Patrons of Proctor's will be surprised when the season opens, if all the promises of innovations are carried out. A new curtain of solid colors, brown and gold, will be hung. Another unexpected improvement will be the draping and decoration of the boxes which heretofore have resembled parrot cages. New carpets will also be laid in the aisles. The usual list of bookings is announced, including all the best things known in the theatrical line, which, no doubt, time will subject to cancellation to some extent, as per past experience. However, at present Proctor's holds a monopoly on the business, and whatever is offered is gratefully received.—At the reception tendered at Phœnix Hill Park, Louisville, 8, to Grand Exalted Ruler Appelb of the Elks, Mayor Tyler, of Louisville, presented that dignitary with a large nutmeg made of the historic charter oak, a gift from Alderman McGovern, Exalted Ruler of Hartford Lodge.—Jewett, the Hartford magician, is exhibiting at the New Jersey watering resorts.—Francis Carlyle will appear in an out-door performance of As You Like It, at Saratoga to be given by society amateurs.—Walter Thomas, of Julia Marlowe's co., is vacationizing at his home in New Britain.—Manager Bernard, of the Akerstrom co., now playing a Summer engagement at Jamestown, N. Y., writes that Harry Burnham, of this city, made a successful debut with that co. and that he has engaged him for next season. He introduced his famous burlesque on Lottie Collins, the same that he gave here with the Elks' minstrels, and made a big hit.—A small circus appeared in Manchester the past week and billed itself as Adam Forepaugh's.—W. W. Roberts, proprietor of Proctor's Theatre, is enjoying the cool breezes of Coney Island. To-day he telegraphed for his fast double team, and evidently has become sufficiently rejuvenated by the bracing air to wish to give some one a brush on the Boulevard at Coney.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Robert Taylor as Sport McAllister 15; very light business.

CALIFORNIA.

OAKLAND.—THE MACDONOUGH THEATRE (Charles E. Cook, manager): Mark Murphy in O'Dowd's Neighbors 10-21; light business. House closed until 31 when Frohman's Lyceum co. will open for four nights and matinee.—OAKLAND THEATRE (Albert Hosmer, manager): James M. Ward and co. in Shamus O'Brien and Ten Nights in a Bar-Room to fair business. The new stock co. will open 17 for a week in Rip Van Winkle.—PEOPLE'S THEATRE (E. Englander, manager): The stock co. in The Jolly Widow to good business 10-16. Freda with strengthened cast.

LOS ANGELES.—PARK THEATRE (F. C. Cooper, manager): The Fisherman's Daughter did fairly well week of 10-15. Faschon 17-22. Both Grand and L. A. Theatre are dark.—ITEM: Frank Conant, for many years connected with the circuits here, but who is now manager of the Robin Hood

co., is shaking hands with his many Los Angeles friends.

SAN JOSE.—The Auditorium (Walter Morosco, manager): Mark Murphy in O'Dowd's Neighbors 15; good business. N. Y. Lyceum co. Aug. 2; Robert Mantell 21; Lewis Morrison 24.

GEORGIA.

ATLANTA.—Edgewood Avenue Theatre (B. W. Kleibacker, manager): McCaull Opera co. 17-22 in La Mascotte to good business. Next week Ermine.——Items: J. Lisle Apple and his wife (Ede Taylor) joined the McCaull co. last week, Mr. Apple taking the leading tenor roles. He was with MacCollin at the Edgewood last Summer, and is quite popular here. Mr. Newborough, who has been taking the second comedy roles with the McCaull co., completed his engagement 15.—Frank Pearson, "the heavy base and fast walker," has developed into a first class comedian. His local hits in The Mascotte took the house by storm. Mrs. Pearson (Maude McIntyre) is also very popular.—"Bub" Mathews promises a new opera the latter part of August. It will be presented in Atlanta at the Edgewood prior to its New York production.—Bessie Louise Pierce, the popular little prima donna of the McCaull co., informs me that I can attribute her seeming embarrassment (made mention of in report some weeks ago) to the fact that this is her first appearance in repertoire. She was with The Bostonians one season.

IDAHO.

BOISE.—Columbia Theatre (J. A. Pinney, manager): Robert Mantell in Monbars 14; fair business.

IOWA.

BURLINGTON.—Grand Opera House (F. W. Chamberlin, manager): Messrs. Chamberlin and Bartlett's new venture, the Columbian Comedy co., opened a week's engagement 17 in Woman Against Woman to an audience that filled the house from floor to ceiling. The co. is unquestionably the strongest low-priced attraction that has ever appeared at this house, and the large audience showed its appreciation of the fact by frequent outbursts of applause and curtain calls at the end of each act. Mamie Sheridan, in the leading emotional role, was very effective and found instant favor with the audience. Excellent work was also done by Edna Lindon, Kittie Beck, Ed. Lee, Harry Adams and Edwin Tanner.

INDEPENDENCE.—Gedney Opera House (C. W. Williams, manager): Anderson's Opera co. 21; big house; co. had only ten people, and the audience were somewhat disappointed.

COUNCIL BLUFFS.—Dohany Theatre (John Dohny, manager): The past season has been quite a good one pecuniarily. Some of the best attractions appeared in this house. Manager Dohany is doing some fine work on the interior, and when the house opens next season there will be a surprise in store for its patrons. The scenery is being repainted besides being repaired. There will be new furniture, new carpets, and the entire building will be thoroughly cleaned and overhauled. Special attention will be paid to properties in the future. A good orchestra will be secured, and only the best attractions are being booked.

MUSCATINE.—Turner Opera House: The house has been closed for the past few weeks, and in the meantime has changed hands, and is now owned by Charles Lindecker. Many improvements are being made, and among them the stage will be enlarged, and the seating capacity increased. This house will be known as the Columbia Opera House, and will be managed by W. G. Monroe, a bright young man, and a hustler. Mr. Monroe has a good many attractions already booked.——Item: The Columbia will open Aug. 24 with The Tornado. Crazy Patch 27.

CEDAR RAPIDS.—Greene's Opera House (R. O. Simmons, manager): Alcazar Opera co. opened a two weeks' engagement 17. This is Mr. R. O. Simmons' organization. They have a fine repertoire, and are giving very satisfactory performances.——Item: Cal Hunt is summering here.

MAINE.

BATH.—Helen Russell's City Sports 14, 15 to fair business. Co. good.——Arena: Barnum and Bailey's Circus 18; large audiences afternoon and night.

MASSACHUSETTS.

LOWELL.—Lake View Theatre (Connel J. Manning, manager): The Minnie Burroughs Opera co. week of 10-17 to light business.——Item: Max Freeman, late leading man of Music Hall, is in town for a short time.—Manager Spitz and wife were in town 19.

NORTH ADAMS.—Wilson Opera House (Thos. Hanley, manager): The McGibney Family pleased a well filled house 19. Peck and Sprague's Wild West co., with On the Trail at the Fair Ground 27. Byron Briggs, musical director, has returned home after a two years' trip through the West. He will go out again Aug. 1.

MICHIGAN.

MARQUETTE.—Opera House (W. A. Ross, manager): Chip o' the Old Block 24, 25 to moderate business. Co good. Leola Belle, of this co., is a clever soubrette.——Casino (John Helmert, manager): Sam Picket's specialty co. 28.

MISSOURI.

ST. JOSEPH.—Streckbein's Garden (Bert Martin, manager): The Boston Opera co. still draw good houses, or rather canvases, as the Garden Theatre is under canvas. They presented Mikado 17-22.——Mention: In addition to the New Crawford and the New Tootle Opera Houses, we will have on the opening of the season in September a new and very neat popular price theatre, as Bert Martin has purchased the interest of Messrs Sackett and Lawler in Eden Musee and is now engaged in remodelling and enlarging the theatre therein. When altered it will be of sufficient capacity and with all necessary conveniences for most of the popular price attractions. The ordinary and usual Musee attractions and departments will be preserved and continued in the same building, but the theatre will be separate.—Work is being pushed on Tootle's. All the houses will be complete and ready for opening in race week in September.

MONTANA.

HELENA.—Ming's Opera House (J. C. Remington, manager): Maude Granger in The Fringe of Society to fair business 14.

MINNESOTA.

DULUTH.—The Lyceum (Arthur Miller, manager): An amateur theatrical and musical entertainment was given 24 to a fairly large house. The weather prevented many from attending. The performance was under the management and for the benefit of Professor A. F. M Custance, the musical director of the High School, who has devoted a considerable time to the advancement of latent dramatic and musical talent here, and who is certainly to be commended and congratulated upon the result of his arduous work. The opening selection was a one-act comedy by H. C. Merivale, called, A Husband in Clover, and the parts of Horace and Lydia were taken by Mr. and Mrs. George West respectively. To keep an audience amused for half an hour or more by two people, and amateurs at that, which was the result attained by Horace and Lydia, is to say that their work was well done. There was little of the amateur evidenced in their presentation of this droll little piece and they acquitted themselves to the satisfaction of their most sanguine friends. A musical interlude then followed, the various selections being rendered by Miss Farrell, who has an exquisite soprano voice; Mrs. Holcomb, whose deep, rich and mellow contralto solo eminently pleased the audience; Mr G. V. Quilliard, Jr., a prime favorite with Duluthians; Mr. C. E. Mohlenbrock, whose clear tenor was heard to advantage in the quartettes, and last but not least, Professor Custance, who gave a comic selection to which he was obliged to respond with an encore. Then followed an amusing farce, entitled Poor Pillicoddy, the various roles of which were capably assumed by the Misses Rebecca McKenzie and Tillie Warford and Mrs. F. B. George and Messrs Custance and Quillard. Taken as a whole, or individually, the programme merited approbation, and Professor Custance is to be congratulated upon the finished work he has produced from the hitherto "raw material." Much credit is due to Arthur Miller for the interest he took in the stage direction of the production, the scenic effects being in thorough keeping with the pieces. Maud Granger 24.

NEBRASKA.

KEARNEY.—Opera House (A. H. Murray, manager): The Andrews Opera co. in Dorothy 14; fair business.

NEW HAMPSHIRE.

PORTSMOUTH.—Music Hall (J. O. Ayers, manager): Helen Russell's English Sports to a fair house 17. There has been a large sale for the debut of Maud Entwistle as Parthenia 20.——Arena: Barnum and Bailey's Circus to good business 13.

DOVER.—Burkett Park Theatre (Frank W. Nason, manager): Col. Willard Stanton's co. of colored minstrels did a large business week ending 15.

NEW JERSEY.

LONG BRANCH.—Broadway Theatre (Nelse Cannon, manager): La Regaloncita to a large audience 21. La Regaloncita did very little dancing on account of illness.——West End Amusement Hall: The benefit for the *Evening World's* Sick Baby Fund which was made up mostly of our baby-stars was well attended by West End's aristocracy July 20 and was quite a success. Lottie Gilson had many friends in the audience who called her before the curtain a number of times. Walter Leon was very clever in his imitations and recitations. Dockstader's Minstrels Aug. 3.——Gossip: Della Fox spent Sunday at West End.—Edith Arnold, late of U and I co., is spending a few weeks at the Brighton Hotel.—Pearl Evtinge, while going to or from the Hollywood baths last Tuesday morning, lost a valuable brooch set with diamonds and turquoise. A liberal reward is offered.—Jennie Joyce is spending a few weeks with friends on Liberty Street.

NEW YORK.

ROCHESTER.—Lyceum Theatre (A. B. Wolff, manager): The Baker Opera co. continues to attract large and well-pleased audiences. The Chimes of Normandy, Falka, and The Mascot were presented during the week ending 22 in an excellent manner.——Gossip: Dorothy Morton has been secured by the Baker co. Miss Morton is a great favorite here. Her general good work in all roles she undertakes is most commendable, and her engagement by Manager Baker will prove a success.—Manager H. R. Jacobs announces Cleveland's Minstrels at the Cook Opera House Aug. 2.—At the Cottage Pavillion, Ontario Beach, popular Jesse Burns is catering to his many friends, presenting an entertainment worthy of their patronage. Will Armstrong and George Kane, Nelsonia, the necromancer, and the Mendelssohn Quartette pleased large attendance week ending 22.—At the Sea Breeze the Boston Ideal Concert co. appeared to good business week ending 22.

BINGHAMTON.—Stone's Opera House (Clark and Delavan, lessees): The Kemper-Wagenhals stock co. continues to draw good houses. Collin Kemper has established himself as a favorite here. His impersonation of Beau Brummell was excellent. Grace Atwell captivated her hearers in the role of Kathleen in Kathleen Mavourneen. She is at all times graceful, earnest and pleasing in the different characters she assumes. Mabel Eaton is handsome and is a very clever actress. Grace Edlefsen is remarkably versatile, appearing in ingenues and old women characters with equally good effect. Mrs. Mortimer is always highly acceptable. Benjamin Johnson's finished acting added to a keen sense of humor and clear conception of his roles have made him a prime favorite here. Barry Johnstone is a careful, painstaking artist of unquestioned ability. Charles Charters has presented several light comedy parts in a very meritorious manner. The success of this co. is in a large measure due to the untiring labors of Lincoln A. Wagenhals and that able stage manager, James Hainson. On Aug. 3 this co. will give a pastoral performance of As You Like It at Ross Park. It is a subscription affair, and its success is already assured by the liberal patronage and hearty encouragement given them by our prominent society leaders. The cast for this production will be as follows: Orlando, Lincoln Wagenhals; Touchstone, Collin Kemper; Jaques, Barry Johnstone; Adam, Ben Johnson; Sylvius, Charles Charters; Rosalind, Mabel Eaton; Celia, Grace Atwell; Phoebe, Grace Edlefsen; Audrey, Mrs. Mortimer. The original music will be sung and the costuming will be historically correct. Next season there will be a co. known as the Kemper-Eaton comb., under the personal management of Lincoln A. Wagenhals. It is rumored that they will be backed by two local business men and capitalists. The latter are now reported negotiating for the purchase of a popular society play.

SARATOGA SPRINGS.—Hotel Todd Summer Garden (D. E. Kirkpatrick, manager): The Walton Sisters, of New York, Carrie Walton, serio-comic, and May Walton, balladist, appeared last week in a pleasing programme.—The first concert of the season at Congress Hall was given by Jovers' Orchestra, of New York, on 17.—C. W. Stub, with his excellent orchestra, gave their opening concert at the United States Hotel 10.—The Beacon Orchestral Club, of Boston, arrived at the Hotel Balmoral, Mt. McGregor, 13. This is one of the best and most popular female orchestras that has ever been heard in or around Saratoga, and is welcomed back by their many admirers.—Frank G. Cotter arrived in town to look after the arrangements for the presentation of A Midsummer Night's Dream, which is to be given on the lawn of the Grand Union Hotel in August. It is proposed now to make it a "Shakespearean Day." There will be readings from Shakespeare and a sketch of his life. The concert by the orchestra in the morning will have among its numbers the incidental music of some of the Shakespeare plays. A ball is also talked of at which every lady present will be expected to represent some female character in Shakespeare's plays. The artists who are to take the leading roles will be announced later.—Dr. Louis A. Baralt, of New York, Shakespearean reader and lecturer, has returned to Saratoga for the season.—Livingston J. Russell, of New York, journalist and elocutionist, is now at the Kensington Hotel, where he will be master of ceremonies this season.—Mabel Stevenson, also of New York, the renowned whistler, and one of the most charming young ladies, is a guest at the Porter Cottage.—Among recent arrivals here from New York was Fanny Rice. She has hired a cottage here for the month of August. Miss Rice, in speaking of her European trip, incidentally mentioned that she won over 5,000 francs at the Grand Prix in Paris some weeks ago. Jacob Mahler, of St. Louis, and H. S. Prothingham, of New York, arrived in town 20. Mr. Mahler is master of ceremonies at Congress Hall and Mr. Prothingham holds the same position at the United States Hotel.—Mrs. Margaret Welsh (widow of the late Philip H. Welsh, Sam humorist, and author of the "Tailor-Made Girl") is again with us. Mrs. Welsh is editor of the "Woman's Page" in the New York *Sunday Times*, and of "Her Point of View" column in the same paper. She is a sister of one of our leading lawyers, Hon. T. F. Hamilton.—Eva Gardner, soprano, of Albany, is again fulfilling engagements here at the prominent churches. She has a fine voice of much sweetness and wide range.

JAMESTOWN.—Allen's Opera House (A. E. Allen, manager): Ulie Akerstrom is meeting with great success in her Summer theatrical venture. She presented for the second week's bill Leah and Viola, and Annette to very good business. Miss Akerstrom's co. includes Beth Sommerville, Dollie Bardell, Georgie Lester, Jessie Lester, Lucille Warren, J. K. Applebee, Jr., J. H. Murtha, E. S. Morey, J. H. Benton, Harry Burnham, Louis Shea, C. B. Fish, E. Van Vechten. For the week of 24-29, Little Busy Body, Renah, and Annette will be presented. Miss Akerstrom was on 19 presented during the performance of Viola with many floral tributes. Gus Bernard, her genial manager, is making many friends here, especially among the Elks. The Allen has been newly painted and decorated.

PLATTSBURG.—Opera House: Professors Marie and Lajeune, conductors of the Plattsburg City Band and Theatre Orchestra, gave a fine concert 24. They propose to give several concerts during the Summer. American Players gave The Private Secretary to a well-pleased house 14, and will play Pygmalion and Galatea, and Sweethearts to a return engagement 21. Thomas Harrison Cummings, of Boston, opened the first evening of the Catholic Summer School with his illustrated lecture, "Columbus and the Discovery of America," to a well satisfied audience.

HORNELLSVILLE.—The work of refitting the Shattuck is nearing completion, and Manager Ososki says everything will be in complete order before the opening of the season in August. Chauncey Olcott was here last week visiting old-time friends and attending the races. He was the guest of William McDonald, of the Brunswick.—Charles A. Bird has returned from a three weeks' visit to the World's Fair.

SYRACUSE.—Cleveland's Minstrels are rehearsing here this week and will open their season at the Wieting 24.—Bartholomew's Equine Paradox drew good houses at Jacobs' 17-22.—A good variety performance can be seen at the Theatre Comique every evening.

POUGHKEEPSIE.—Collingwood Opera House (E. B. Sweet, manager): Esther the beautiful Queen (cantata) was presented 15-17 for the benefit of Trinity Church by the members of the various church choirs of this city. The attendance was good. The performance was very acceptable.——Items: Charles Leonard Fletcher spent Sunday here as the guest of Frank Abbott. Both gentlemen are enthusiastic wheelmen.

NIAGARA FALLS.—Park Theatre (H. A. Foster, manager): Gorton's Minstrels 13-17; fair business; splendid performance.

OHIO.

COLUMBUS.—Grand Opera House (J. G. and H. W. Miller, managers): New York Ideals in Pinafore to very good business 10-15. Mikado drew well 17-19. Chimes of Normandy, in which the Arlington Sisters will repeat their famous electrical dance 20-22. The Ideals will close their engagement 22, and that will close the season here until next Fall, when all the theatres will reopen after being put in first-class condition.

UPPER SANDUSKY.—The new managers of the Opera House announce the opening for Aug. 13 by Al. G. Field's Minstrels. During the past few weeks many improvements have been made in the house, viz., new scenery, draperies, wings, carpet, etc. The season promises to be a successful one, as the attractions so far booked are all drawing cards.

PENNSYLVANIA.

JOHNSTOWN.—Personal: W. E. Flack and wife (Bessie Warse), of this city, have signed for the coming season with the Brothers Byrne, in the nautical pantomimic comedy, 8 Bells, and will leave here Aug. 5 to join the co.—James G. Ellis says his new theatre will be ready about Feb. 1.—Charles Kuebbler, of this city, has signed a contract with Kittie Rhoades for next season and so also has Professor D. R. Druckenmiller as pianist.—Charles Linton, the gentlemanly treasurer of Adair's Opera House, will occupy the same position as last season.

TENNESSEE.

KNOXVILLE.—The Blondell and Conkling Comedy co. continue their engagement at Lake Ottosee Pavilion.

MEMPHIS.—Lyceum Theatre (John Mahoney, manager): The Lyceum Opera co. is doing good business nightly. They gave Boccaccio 13-15, followed 17-19 by Erminie. The noiseless fans contribute considerably to the enjoyment of the opera, as the temperature is many degrees cooler indoors than out. J. B. Rickert is assistant manager, and has charge of affairs during absence of Manager Mahoney, who is in New York booking for the coming season.

TEXAS.

BRYAN.—Grand Opera House (Schwarz and Mize, managers): The Grand was occupied 10 by local talent in The Siege of the Alamo under the able management of John Waldron, a professional of considerable talent who was formerly with Jennie Holman. The Ella Bowie of Miss Lissie McConnico was indeed a clever piece of acting and would have done credit to a professional. Her singing in the second and third acts was very delightful and secured several encores. Miss Laura Sims' portrayal of the role of the parson's wife was excellent. Miss May Bird Martin as Viney won the hearts of the audience. The Belcher of J. D. Roberts was a good piece of comedy work, while J. S. Fordtrae and S. B. Wilson made a villainous pair of villains. Bart Sims as Joe the negro was good. John King was satisfactory as Crockett. Mr. Waldron as Jim Bowie of course gave a strong performance. In fact, pecuniarily and artistically it was a great success. Local talent again held the boards 14 in Old Folks Convention to fair business.——Items: The season of '93-94 is being rapidly filled, and Managers Schwarz and Mize inform me that the list of attractions will by far exceed any previous season both in number and strength of attraction.—John Waldron left 21 for Brenham, where he has organized a cast to present Siege of Alamo 21.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): Robert Mantell 10, 11; good business. Monbars and The Face in the Moonlight were the bills. George Thatcher's Africa next.

WASHINGTON.

TACOMA.—Theatre (John W. Hanna, manager): Daniel Frohman's Lyceum Theatre co. 6, 7 to big houses. Americans Abroad was well received here on its first presentation.

SPOKANE.—Auditorium (H. C. Hayward, manager): Maude Granger 10; fair house.

SEATTLE.—Theatre (J. W. Hanna, manager): Thatcher's Extravaganza Opera co. Africa. Satisfactory engagement.——Items: Cordray's Seattle, Portland and Tacoma theatres will reopen Sept. 11. Owing to the popularity of Africa the engagement was continued one more night 13.

WISCONSIN.

CHIPPEWA FALLS.—Grand Opera House (W. H. Stoddart, manager): Duncan Clark's Female Minstrels 13; attendance large. Prof. Flint 17-27.

BELOIT.—Wilson's Opera House (R. H. Wilson, manager): The Players at 10-cent-30 week of 10-15 to small business.——Arena: Reynolds' Circus 10; crowded tents.

CANADA.

HALIFAX, N. S.—Academy of Music (H. R. Clark, manager): Stetson's Crust of Society, which appeared week of 10-15, made a most favorable impression. They have the most evenly balanced co. seen here for a long time, and not only give a splendid performance but pay the greatest attention to the slightest detail. Mr. Stetson is fortunate in having such an efficient manager as G. S. Starling. He is a thorough business man and a pleasant gentleman. Thomas E. Shea will open 31.

TORONTO.—Hanlan's Point (J. C. Connor, manager): Harry La Rose, who has been retained for another week, gave a performance on the revolving globe. He introduced many new features, which were greatly appreciated. The Queen's Own Band furnished delightful music 17-22. Large business continues at this popular resort on Toronto Island.

OTTAWA.—Electric Park (Pete Gorman, manager): Elaine Gryce, whose sweet, strong voice was so highly praised at the Park a few weeks ago, is again on the bill, and received several calls nightly. Leona Garretta and her trained pigeons; Frank Riley, the King of buck-dancers; and John Hertz in his character specialty, Silence and Fun, gave one of the most meritorious entertainments of the season.——Items: Sam Gryce, late manager of the Arion Comic Opera co., is in town.—Walter Wall, Ottawa's well-known comedian, is meeting great success on the stage. He is now with Thompson and Pell's Variety co., billed as "The King of Laugh-Makers."

MONTREAL.—Queen's Theatre (Sparrow and Jacobs, managers): Tyrone Power's co. in Moths opened their third week to very fair business 17. The performance was scarcely up to the previous standard, and appeared to suffer for want of rehearsal. This will no doubt improve before the end of the week. Mr Emery gave an excellent performance of Lord Jura, and Nita Sykes was seen to advantage as Lady Dolly. The comedy was weak. Lady Audley's Secret 24-29.——Items: A benefit will be tendered to R. G. Arless, treasurer of the Queen's, and R. Cavallo, the musical director, on 19. Besides the performance of Moths, there will be songs, recitations, etc., by local talent, and a good programme may be looked for. E Elton and Verner Clarges left the Tyrone Power co. last Saturday. Mr. Elton did some excellent work here, notably as Digby Grand in the Two Roses, whilst Mr. Clarges is an old Montreal favorite.—The Royal, which is now closed, will open its season Aug. 12.—A French opera co. is soon to open at the Empire.

ST. JOHN.—Opera House (A. O. Skinner, manager): W. S. Harkins' co. closed season 15. Wife for Wife and Gloriana were the attractions. Business not good. Thomas E. Shea next.——Item: Virginia Holland (Mrs. W. F. White) is summering with her daughter at one of New Brunswick's fashionable Summer resorts on the St. John River.

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

America (Abbey, Schoeffel and Grau, mgrs.): Chicago, Ill., April 22—indefinite.
Ali Baba (David Henderson, mgr.): Chicago, Ill., May 29—indefinite.
Crust of Society (John Stetson, mgr.): Quebec, P. Q., July 24-29, Sherbrooke 31-Aug. 1, Newport, Vt., 2, St. Albans 3, 4.
Child Comedy: Boone, Ia., July 29.
Charles Shaw Comedy: Washington, D. C., June 5—indefinite.
Collin Kemper Stock: Binghamton, N. Y., July 3—indefinite.
Dean and Ketchum: Appleton, Wis., July 21-29.
Denman Thompson: Chicago, Ill., July 3—indefinite.
E. S. Willard (A. M. Palmer, mgr.): Chicago, Ill., June 5-Aug. 5.
Jacob Litt's Stock: St. Paul, Minn., May 22—indefinite.
Jacob Litt's Players: Minneapolis, Minn., May 22—indefinite.
Josephine Cameron: North Bay, Can., July 25, Pembroke 26, 27.
Little Blossom: New Sharon, Ia., July 24-29.
Lyceum Theatre (Daniel Frohman, mgr.): San Francisco, Cal., July 10-29.
Nat C. Goodwin: Chicago, Ill., Aug. 7—indefinite.
Paige's Players (George W. Paige, mgr.): St. Cloud, Minn., July 21-Aug. 5.
Prodigal Daughter (J. Henry French, mgr.): New York city May 22—indefinite.
Sol. Smith Russell: Chicago, Ill., May 1—indefinite.
Sackett Comedy: Menominee, Mich., July 24-26, Black River Falls, Wis., 27 29.
The Scout (Dr. Carver): New York city July 5—indefinite.
The Girl I Left Behind Me (Charles Frohman, mgr.): Chicago, Ill., May 29—indefinite.

OPERA AND CONCERT.

Alcazar Opera: Cedar Rapids, Ia., July 24-29.
Boston Ideal Concert: Buffalo, N. Y., July 23-29, Conneaut Lake, Pa., 30-Aug. 5.
Calhoun Opera: Minneapolis, Minn., July 17-Aug. 5.
De Wolf Hopper Opera (Ben D. Stevens, mgr.): New York city May 1—indefinite.
Gaiety Opera: Atlantic City, N. J., June 26—indefinite.
Heinrichs' Grand Opera: Philadelphia, Pa., June 12—indefinite.
Jeannie Winston Opera: Washington, D. C., July 3—indefinite.
Lillian Russell Opera (T. Henry French, mgr.): Chicago, Ill., May 20—indefinite.
Lyceum Opera: Memphis, Tenn., July 24—indefinite.
McCaull Opera: Atlanta, Ga., June 5—indefinite.
Murray-David Opera: Buffalo, N. Y., June 26—indefinite.
Pauline Hall Opera (George B. McLellan, mgr.): Boston, Mass., June 26—indefinite.
Queen's Opera: Montreal, P. Q., June 5—indefinite.
Reed Opera: St. Louis, Mo., June 19—indefinite.
Sousa's Band (D. Blakeley, mgr.): Manhattan Beach, N. Y., July 3—indefinite.
Spencer Opera: St. Louis, Mo., June 10—indefinite.
Wilbur Opera: St. Paul, Minn., June 5—indefinite.

VARIETY AND MINSTRELS.

Creole Burlesque (Sam T. Jack, mgr.): Chicago, Ill., June 26—indefinite.
Gorton's Minstrels: Newark, N. Y., July 26, Waterloo 27, Skaneateles 28, Baldwinsville 29, Cazenovia 31.

CIRCUS.

Albert Weiter: Marion, O., July 25, Kenton 26, Lima 29.
Barnum and Bailey: St. Johnsbury, Vt., July 25, Montpelier 26, Burlington 27, St. Albans 28, Plattsburg, N. Y., 29.
Downie's: Cincinnati, O., July 17-29.
Forepaugh's: Peoria, Ill., July 25, Joliet 26, La Salle 27, Rockford 28, Dubuque 29.
Hegner and Russell: Elwood City, Pa., July 25, Harmony 26, Zelienople 27, Evans City 28, Sharpsburg 29.
Harris and Anderson: Kingston, Mo., July 25, Braymer 26, Ludlow 27.
J. H. La Pearl: Mt. Carmel, Ill., July 25, Albion 26, Fairfield 27, Mt. Vernon 28, Nashville 29.
John Robinson: Red Bud, Ill., July 25, Murphysboro 26, Marion 27, Pinkneyville 28, Benton 29.
Lee's: Cooperstown, N. Y., July 25, Middlesburg 26.
Mullen's: Redkey, Ind., July 25, Hartford 26, Montpelier 27, Bluffton 28, Warren 29, Marion 31.
Orris Brothers: En route through Mexico.
Whitney's: Canfield, O., July 25, Salem 26, Alliance 27, Louisville 28, Minerva 29.
Walter L. Main: Sag Harbor, N. Y., July 25, Patchogue 26, Babylon 27, Far Rockaway 28, Long Island City 29.

MISCELLANEOUS.

Bodewin's Canine Paradox: Knoxville, Tenn., July 24-29.
Buffalo Bill: Chicago, Ill., May 20—indefinite.
Junius Bernard: Neshanic Station, N. Y., July 24-29.
King Solomon (Colossy Kiralfy, mgr.): Eldorado, N. J., June 19—indefinite.
Pawnee Bill: Montreal, P. Q., July 26, St. Hyacinthe 26, Sherbrooke 27, Lewis 28, Quebec 29-Aug. 2.

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LONDON, July 11.

The excitement that prevailed all last week throughout London in consequence of the Royal wedding has now subsided, as everything else does in due time in this world, and matters have once more returned to their normal condition. The theatres which were rather slighted during the days prior to the Duke of York's wedding and of course on the very day of the event, have now resumed their sway.

But "all's well that ends well," so now that the pageant can almost be considered a thing of the past, I will lose no time in speaking of affairs purely theatrical, and devote some lines to Daly's new theatre. The site of the building is, as you know, Leicester Square, a suitable spot, this portion of London, possessing as does Piccadilly, quite a nucleus of playhouses in its immediate vicinity; in fact, after the Strand, which of course swarms with playhouses, the temples to Melpomene, Thalia, and Momus are more numerous in Leicester Square and along Piccadilly than elsewhere here, and theatregoers wend their steps in that direction quite naturally of an evening. The size of Daly's London theatre seems to me about that of his New York one, and the style of construction and arrangement, if my memory does not play me false, are also very similar to those of his Broadway house. The prevalent color for the upholstery, curtains, hangings, etc., is deep red set off with dead gold, the large top-piece surmounting the proscenium frame is in dead gold relief, representing tritons and mermaids, etc. The whole effect is handsome, and the warm deep red that greets the eye, is most comfortable: this adjective may also be applied to the seats. The acoustic is excellent, also a good point for a theatre. As to the scenery, setting, and last but not least, the performance, as the opening programme was The Taming of the Shrew, and all New Yorkers are familiar with Mr. Daly's mounting of Shakespeare's comedy, it would be trite to dwell on it. Suffice it to say that Ada Rehan was the Katherine and George Clarke the Petruchio; that both were enthusiastically received, as also Mrs. Gilbert, Charles LeClerq and James Lewis, and that Miss Rehan has repeated the triumph she achieved here as the Shrew, during a former season, the press being unanimous in ranking her interpretation as an unrivalled one on the British stage. To-night The Hunchback will be put on with Miss Rehan for the first time here as Julia, and next week Love in Tandem.

Messrs. Gatti have certainly struck the right vein for their choice of a play this time, for A Woman's Revenge, by Henry Pettitt, can indeed be said to fit the stage of the Adelphi Theatre, the home of the genuine melodrama, to a glove. Henry Pettitt has made a success, and the auditorium of the Adelphi is crowded nightly, while the audiences give way, as in the palmy days of the melodrama, to every demonstration of breathless interest in the plot; the hero and heroine are applauded and cheered at every thrilling moment, whilst the villains, both male and female, are very audibly hissed, though, of course, all are called out indiscriminately after each act, and when the actor or actress and not the personage of the play, is meant. The plot of A Woman's Revenge offers no particular novelty, but the action is brisk, the dialogue racy, and the situations telling. The culminating point is the last act, representing a trial scene for murder in Old Bailey, where the hero defends his wife who has been unjustly accused of having killed her supposed lover. The scene is a most faithful reproduction of a trial for murder as it is carried on in this well-known London court of justice, and it takes immensely; indeed the setting of the entire melodrama merits nothing but the highest praise. Each set was unique. The lion's share of the success as to the acting came to Charles Warner, who is such a favorite, and who is the very man for the leading part. He bore the brunt of the action and went through it with enviable felicity. The others of the cast were efficient. A Woman's Revenge is bound to have a long run.

To-morrow night sees the closing performance of La Comédie Française. The bill I consist of La Joie fait Peur, with the same cast as performed before the Queen at Windsor on June 27, and Francillon. The regret is common that the Comédie does not remain longer. Friday night is the benefit of Miss Terry at the Lyceum with Olivia. The Royalty Theatre was reopened last night under the management of Annie Rosé (Mrs. Horace Nevill) with a romantic drama, St. Ronan's Well, which was given lately for one matinee at the Trafalgar Square.

A. J. G.

THE MEN IN ADVANCE.

The business managers and announcing agents for the coming season have been placed as follows:

John Harley, James T. Powers in Walker, London; John Hogarty, Pete Dailey in The Country Sport; Joe Kenny, McCarthy's Mishaps; Sam Gumpertz, Hopkins' Trans-Oceanics; Sam Dawson, Black Crook; James Jay Brady, Hallen and Hart; Charles Seanor, Romany Rye; Leon Mayer, Marie Jansen, Delmonico's at Six; William Bland, Eugene O'Rourke, Wicklow Postman; Ed. Stevens, Dixey; Dave Wheeler, John T. Kelly, McFee of Dublin; Will O. Wheeler, Patti Rosa; William Fielding, Fanny Rice; J. J. Rosenthal, Bessie Bonehill, Playmates; Leopold Jordan, Prodigal Father; Thomas Campbell, The Soudan; Louis Hasse, The Country Circus; Sam Cohen, H. R. Jacobs; Joe Harris, Primrose and West's Minstrels; M. M. McDermott, Chauncey Olcott, Mavourneen; Charles Bacon, The Power of the Press; W. B. Gross, Rose Coghlan; William Fennessy, White Squadron; Thomas Perry, Monte Carlo; William Bloch, Evans and Hoey; Dudley McAdow, Keliar; George Smith, Paulding and Maida Craigen; John W. McKinney, De Wolf Hopper; Harry St. Ormond, The Operator; George Murray, A Straight Tip; William Dunlevy, The Little Tycoon; Harry Sloan, Lewis Morrison; Sam Fletcher, Fantasma; George C. Tyler, Superba; James Decker, Devil's Auction; Robert Mack, Charles T. Ellis; J. Duke Murray, Milton Nobles' The Phœnix; Robert Arthur, Brass Monkey; Bert Dasher, Texas Steer; Fred Wright, Trip to Chinatown; A. J. Spencer, Nellie McHenry; Peter Kennedy, John L. Sullivan; Gus Bothner, The Voodoo; Dan Vernon, Jarbeau; Fred. Anderson, Dan'l Sully; Fred. Hodgson, The Still Alarm; Harry Clarke, Helene Mora; Joseph Keeler, Siberia; James Slocum, Niobe; Frank Slocum, Richard Mansfield; Owen Fergee, Glen-da-Lough; J. P. Johnson, Oliver Doud Byron; Harry Phillips, Crazy Patch; J. H. Lester, Irishman's Love; E. N. Black, George C. Staley; Frank Maeder, Lawrence Hanley; D. W. Truss, Wang; Lyle Andrews, Solomon Opera company; Harry Askin, Manola-Mason; John B. McCormack, Wilson Barrett; Smith Turner, Tornado; Smiley Walker, Annie Pixley; Yank Newell, She; Berry Jarrett, Stuart Robson; Charles Powers, Nat Goodwin; Harry W. Seamon, Fat Men's Club; Ed. Cooke, A Railroad Ticket; George McFadden, The Engineer; George Bowles, Ali Baba; Cad Given, Man About Town; Jay Rial, Wolves of New York; Matt Berry, Spider and Fly; John J. Collins, Ramsay Morris; Wm. Connor, James O'Neill; Al. Sutherland, Pauline Hall; Frank Williams, Felix Morris; Roland Pray, Bridget's Baby; Kirk LaShelle, The Bostonians; Robert Brower, Walker Whiteside; E. G. Stone, Mrs. John Drew; George Lederer, Thomas Q. Seabrooke; Matt Smith, Arthur Lloyd; Paul Blum, House With the Green Blinds; Ben Stern, Fanny Davenport; Ed. Bloom, Herrmann; Ed. Zimmerman, Span of Life; Fred Peel, The Hustler; A. L. Dingwell, In Old Kentucky; Arthur Miller, The Ensign; Frank Lamb, Ward and James; William Malley, Billy Barry; Charles Wiegand, Donnelly and Girard; Mark Thall, Old Glory; Sam Thall, James J. Corbett; Henry Green, Jane; Melville Stoltz, J. K. Emmett; F. Thurnauer, Bobby Gaylor; William Gorman, Danger Signal, Ed. Trail, X. S. Wood; Charles Van Sicklen, Tony Pastor; Johnny Vogel, Al. Field's Minstrels; Julian Magnus, Marie Wainwright; Frank Gray, William H. Crane; Bert Riddle, Russell's Comedians; Clarence Dean, Robert Downing; Ed. Jack, Roland Reed; William Rowles, Clara Morris.

THEIR ILLNESS TEMPORARY.

Julia Arthur and Leonard Boyne, the leading woman and leading man of The Prodigal Daughter company at the American Theatre, were both absent from the cast for several nights last week. They are now acting their parts as usual.

Miss Arthur was afraid she had the measles, but it turned out to be simply a slight rash caused by the heat.

Said Mr. Boyne to a MIRROR reporter on Saturday night:

"I am still far from well. The hot weather—intensified by the footlights—is not calculated to brace a man. The production of The Prodigal Daughter entailed much work and care, and it had its effect on me last week. I shall be myself again, however, within a fortnight."

EMMA VADERS' ILLNESS.

Emma Vaders, who was removed from Atlantic City to the insane department of the Philadelphia Hospital as told in last week's MIRROR, was last Tuesday pronounced sane by the chief resident physician and the staff of the hospital. She was thought to be insane when taken there, but the physicians say she is suffering from the results of hysteria, occasioned by overstudy. It is said that after a week's rest she may be able to leave the hospital.

SEABROOKE TO DO THREE OPERAS.

"I have decided to make an innovation that is unique for a comic opera company," said Thomas Q. Seabrooke to a MIRROR reporter yesterday.

"On Wednesday and Saturday matinees my company will sing The Bohemian Girl or else The Chimes of Normandy or Fra Diavolo. I have not yet made up my mind whether I shall produce The Chimes or Fra Diavolo, but it will be one of them, alternating with The Bohemian Girl.

"In Juliette Corden I have the best light opera prima donna that I know of in this country. She will sing the leading roles in three operas. The Isle of Champagne, of course, will be sung at the evening performances.

"In case The Chimes is sung, Elvia Crox will appear as Serpolette, and I shall play Gasper.

"For these productions there will be new scenery and costumes throughout. My repertoire then will consist of three operas."

REFLECTIONS.

Byron Douglass will leave on Saturday for Chicago, where he will play in The Girl I Left Behind Me, the part originated by Nelson Wheatcroft.

E. J. Connelly has been engaged to play a comedy part in support of Laura Schirmer-Mapleson in The Fencing Master.

Henry E. Abbey has returned from Chicago.

Dick Morosco, a pantomimist, Jennie Cohen, a singer and dancer, and others were bathing at Brighton one day last week, when Miss Cohen, whom Morosco was teaching to swim, got out of her depth. A Mr. Livingstone of the party seized Miss Cohen, and Morosco swam to their relief, but all three went down and were drowning when rescued by Frank Livingston.

James B. Donavan, who will play Teddy Doyle in An Irishman's Love the coming season, is a character actor of great promise. He has appeared with success in Dear Irish Boy and other plays.

Julian Magnus, Benjamin Hartwig, George Wotherspoon, Sydney Booth, Lew Rosen, Jennie Yeamans, Joseph Humphreys, Fred. Whitney, Charles Schroeder, Kathrine Clemmons, George W. Lederer, Elaine Edson, Paul Arthur, Byron Douglas, Louis Mann, William F. Connor, W. F. Blande, W. N. Lawrence, Martin Hayden, Julius Cahn, Stephen King, Camille D'Arville, George W. Wadleigh, and Charles Dickson were busy about the Rialto on Monday.

Mr. and Mrs. Harold Blake, of Francis Wilson's Opera company, are spending the Summer at Mr. Blake's home in Portland, Ore.

Carlotta, an aeronaut who has for years made balloon ascensions and parachute descents, ascended last Saturday at Crystal Beach, on Lake Erie, over the Canadian shore, with her constant companion of the air, her dog Columbia under her arm. When the balloon had attained a height of 800 feet Carlotta endeavored to loosen her parachute, but it would not work. The wind veered and the balloon sailed over the lake. About three miles from shore it began to descend. When fifty feet above the water Carlotta threw her dog out and then she jumped herself. A tug was sent out when it was seen that the balloon was drifting over the lake, but it did not reach the aeronaut until she had been in the water nearly half an hour. Carlotta was kept afloat by a life preserver. The balloon sank and no trace of the dog could be found.

Randolph Cruger, composer of George Thatcher's spectacular Africa, travels with that attraction, and conducts the orchestra. His music is said to be bright and catchy. Business on the Western trip of Africa is reported large, and the press is warm in its praise. Otis Harlan in the character of King Tippo Tip, is making the hit of his life, and every one of the principal members of the company is satisfied with his or her role.

Mrs. E. M. Post, well known in eccentric old women parts, has signed for The White Squadron. Mrs. Post has lately bought a home in the mountains of New Jersey, consisting of a small house and thirteen acres of land under cultivation. She calls it "The Post."

D. K. Higgins has been granted an absolute divorce from Louise Golloway, the decree having been ordered by Judge Tuley of Chicago.

Frank Daniels has crossed the Colorado burro with his celebrated Shetland stallions, and the colts are miniature piebald donkeys. The comedian imported two burros from the Rockies. If Mr. Daniels' live-stock continues to increase, he will be forced to sell some of his animals or add to his already large real estate holdings in Rye.

Edward Vroom will open the Fifth Avenue Theatre on Aug. 28 with a splendid scenic production of Ruy Blas. Joseph Wheelock, Rosa Rand, S. K. Chester, Lizzie Creese, Frank Sylvester, and others have been engaged.

A. E. Hoyt, of Philadelphia, returned from a trip to Europe last week. It is reported that he represents a Philadelphia syndicate that contemplates building a music hall in the vicinity of Forty-second Street.

Charles A. Bigelow has been engaged as principal comedian of the Mapleson-Whitney Opera Comique company in The Fencing Master.

Charles F. and George Dittmar and Florence Bindley have gone to the Catskills. While there Charles Dittmar will compose the new music for The Captain's Mate, which Miss Bindley will present the season of 1894-95. An artist of the Buffalo Courier Company will spend ten days with them to make sketches for the printing. The entire route for The Pay Train is booked, and five months' time has been filled for The Captain's Mate.

The courts have refused to grant an injunction to prevent the World's Fair authorities from removing James Corbett's exhibition from the Midway Plaisance. According to the contract they have the power to remove any show that is considered objectionable.

LETTERS TO THE EDITOR.

THE OLD RICHMOND THEATRE.

RICHMOND, Va., July 16, 1893.

To the Editor of the Dramatic Mirror:

SIR.—In the last issue of THE MIRROR I observe the statement that "the old Richmond Theatre, Richmond, Va., is to be sold at auction."

The theatre was sold six weeks ago by the executor of the estate of the late Mrs. Powell, the owner, to Col. John Murphy, and it has been leased by me for a term of ten years.

The house is now undergoing thorough repairs, the stage will be entirely rebuilt, electric light and steam heat introduced and new scenery painted. There is no prospect of any further sale at auction, for the present at least.

Very truly yours,
ED. HAMILTON CAHILL.

MR. POWERS ANSWERS MESSRS. CLARGES AND ELTON.

MONTREAL, July 22.

To the Editor of the Dramatic Mirror:

SIR:—Will you kindly allow me space to reply to Verner Clarges' statement concerning me?

If Mr. Clarges and Mr. Elton did not know they were going out to "support" me, they must have been blind, since my letterhead, trunk labels, etc., would have suggested to anyone the trade mark of the company. However, when at last they were aware that they had lowered their professional standing and wounded their artistic pride by supporting me, they were perfectly at liberty to return to New York at their pleasure.

My affairs have little or no interest for publication. I can sum up the grievances of Messrs. Clarges and Elton in one word—and that word is Money.

Had I not had an incompetent manager from the start I should have been able to pay these gentlemen their weekly stipend, and they would still be appearing nightly in the support of

Yours truly,
TYRONE POWER.

ELEVENTH ANNUAL TOUR.

BARLOW BROS' MAMMOTH MINSTRELS

UNDER THE DIRECTION OF AL. G. BARLOW

Permanent address,

BARLOW BROS. CO., CINCINNATI, O.

TYRONE POWER,

Author of

THE TEXAN.

The audience all kept their seats until the curtain fell on the last act, when the principals were called out, a thing which has never been known before in the history of the Opera House. This goes to show the intense interest which The Texan inspires.—*Daily Sun, St. John, N. B., June 8.*

It is not often that a playwright has so successfully blended the pathetic and the bright side of life as in the highly finished comedy-drama, The Texan. It is a play that appeals to a wide and varied class, and it may be termed a series of pictures in which each character furnishes a tint, bright or sombre, yet each so skilfully balanced as to make a perfect whole.—*The Gazette, Montreal, July 5.*

A good investment for manager with capital.

The Original — The Only

BARTHOLOMEW'S EQUINE PARADOX

24

EDUCATED HORSES.

WANTED

A Band and Orchestra who double six mouthpieces; we have drums. Salaries must be low; long season. Band joins Louisville, Ky., Sept. 11.

Managers

in good towns South, West and Northwest wishing to play the winner send open time, with size of stage, at once to W. J. MAXWELL, Manager.

Jacobs' Opera House, Cleveland.

P. S.—Most Novel Parade ever witnessed.

DISTINCTLY UNUSUAL.

Henry White, part author of THE KID and author of A DAY IN CAMP, A DARK HORSE, etc., has

A PLAY TO GIVE AWAY

To any responsible manager who commands time for the coming season and who will give it a first-class production. He may be addressed

Care of THE DRAMATIC MIRROR.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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Entered at the New York Post Office as Second Class Matter.

NEW YORK. - - JULY 29, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

AMERICAN—THE PRODIGAL DAUGHTER, 8 P. M.
BROADWAY—PANJANDRUM, 8 P. M.
KOSTER AND BIAL'S.—VARIETY AND OPERETTA.
TONY PASTOR'S—VARIETY, 8 P. M.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

A VISITOR at the World's Fair—described as "a distinguished Englishman" by a Chicago paper—expressed his "painful surprise" to a reporter for that paper to find that New York was not the metropolis of this country, and his pleasurable astonishment at discovering that Chicago is the metropolis. Of course, he found delighted credence in the Chicago newspaper, and by this verbal act alone became "a distinguished Englishman." In this country asylums are provided for such unfortunates.

A NEWS item says that a Hackensack pastor and his flock were greatly shocked at Greenwood Lake, where they went to enjoy a picnic, by worldly amusement participated in there by others—among them several skirt dancers—who had arrived first, bent on enjoyment. The church people should remember that the world is wide—as well as that its inhabitants are diversified in taste—and that there are many very good picnic grounds besides Greenwood Lake.

ONE music hall in London—the Tivoli—runs to whistlers. It has three, and all are American—Mrs. SHAW, Mr. STRATTON, and TOM BROWNE. Complaints have been made of late that too many English vaudeville performers were imported to this country. But in view of this reciprocity, they seem to be ill-timed.

THE authorities of Bucksport, Me., recently refused permission to a menagerie whose management wished to exhibit there, but were willing to look at the circus part of the show. They were afraid of the animals, which in so many rural places have always been hailed as an excuse for seeing the circus.

EAST Side chorus girls complain that the boycott against a theatre on the Bowery cuts their wages down to six dollars a week. They say that "the walking delegate gets the rest." The walking delegate does not get the proper kind of rest, and he walks too much.

IT has been discovered that TREE, the English actor, is a churchwarden, highly esteemed in that function. And that it is announced as a discovery suggests that he is the better churchwarden.

THEY LEAD ALREADY.

AN event no doubt interesting to the women who were fortunate enough to be present—and of which some of the published reports were unquestionably entertaining—was the object lesson given by an actress who is a well-known physical-and-dress-culture expert before the members of the Professional Woman's League last week.

Of course, all ideas on this subject that may prove their wisdom and practicality when illustrated before so notable a body of women as this, will perhaps be accepted as valuable in suggestion, if not for adoption.

But where in all this land—in any of the many circles that move in fashionable or professional life—can a body of women be found whose dress is at once so charming in colors and fabrics, or so well-fashioned and so gracefully worn, as are the costumes, either street, home or professional, of the women who make up this League? Wherever they may be seen, they impress as artists in attire.

And it is safe to say that no body of women more clearly represent in the vigor of their movement, in the free grace of their attitudes, and in the general air of wise self-care that breathes in their forms and glows in their faces, a nearer approach to physical perfection than do the women of the stage, who so largely make up the League.

TO MANAGERS.

THE DRAMATIC MIRROR is preparing for publication at an early date its annual Roster of the American Theatrical Profession. Managers will confer a favor by sending at once to this office the list of their companies, their business staff, and date and place of the opening of their season.

PERSONAL.

WALSH.—Blanche Walsh has returned from her trip to the World's Fair.

PASTOR.—Tony Pastor is in Paris.

WHIFFEN.—Thomas Whiffen, of Daniel Frohman's company, is making a trip through England.

FITCH.—Clyde Fitch is in London, writing plays.

PALMER.—A. M. Palmer is now at Frankfort-on-the-Main.

DIARD.—Fatmah Diard has been engaged as one of the prima donnas of The Bostonians' road company.

OWENS.—William R. Owens, who has played Faust for several seasons in Lewis Morrison's production of that drama, will act Mephisto in the second company Mr. Morrison has organized.

REID.—Samuel Reid, the comedian of the De Wolf Hopper company, sprained his ankle last week. It was with great difficulty that he was able to play his part of the Tawny Tiger of Tipquaney.

SANGER.—Eugene B. Sanger has been engaged by M. W. Hanley to play leading juvenile parts in Harrigan's stock company. Mr. Sanger did some clever acting last season in The White Squadron.

LA SHELLE.—Kirke La Shelle, formerly dramatic editor of the Chicago *Post*, and last season in advance of The Bostonians, will manage the road company that The Bostonians are organizing to play Robin Hood and The Knickerbockers.

FREEMAN.—Max Freeman has been engaged by Rudolph Aronson to stage The Rainmakers of Syria.

LINYARD.—Catherine Linyard-Sweetser has gone to Lake Grove, Long Island, for the Summer.

LEEDS.—Pretty Ella Leeds will be specially featured in The Midnight Hour, the new melodrama in which Charles Townsend will star next season.

KARL.—Tom Karl, of The Bostonians, is at his cottage at Hemlock near Rochester. With him is Dillon Dewey, the astute and affable manager of the company.

SUITS.—Stella Suits, one of the pretty Suits sisters, is known in private life as Mrs. Fitzgerald Murphy.

DAVIS.—Kate Davis has introduced some very diverting songs into her "act" on the roof of the Madison Square Garden.

HEUSEL.—Emil Heusel, the character actor and popular teacher of stage dancing, has signed with Litt and Davis to play the German comedy part in The Hustler.

BROOKS.—Helene Brooks is spending the Summer at her home in Connecticut. Miss Brooks has not signed for next season.

ROCHELLE.—Edward Rochelle, the English actor, who came to America as stage manager and heavy man of the Mary Eastlake company, has been engaged to play the villain in The Span of Life. In a few weeks he will sail from England.

DETCHON.—In an interview Adelaide Detchon says that she has never been able to make up her mind to leave drawing-room entertaining and to go on the stage. Miss Detchon began as an actress. She was a member of Lester Wallack's company for a while a number of years ago.

BUCKSTONE.—John C. Buckstone, who was last seen here as the Marquis in Adonis at the Casino, has been engaged by Charles Frohman for the Aristocracy company. Mr. Buckstone left for the Pacific coast with that organization on Saturday.

ADAIR.—Elsie Adair, the dancer, who is appearing nightly on the roof of the Garden Theatre, has been engaged by Manager Gottschalk to remain there until the close of the season.

HENNESSY.—Frank P. Hennessy, lessee and manager of the new Bastable Theatre, Syracuse, is about to start on a trip up the St. Lawrence River.

STEVENS.—Lon Stevens, for several seasons with Lewis Morrison, will support Nat C. Goodwin in In Missouri.

CALDER.—William Calder, proprietor of The Span of Life, is due from England on Thursday on the *Teutonic*. He will make his headquarters at Taylor's Exchange.

MISKEL.—Caroline Miskel, last season with Robert Mantell, has signed with Hoyt and Thomas. Miss Miskel's first stage experience was under the management of Augustin Daly. Falk has just photographed her in most picturesque attitudes.

CLARKE.—Harry Corson Clarke was a witness of the recent terrible fire in Chicago by which so many lives were lost on the World's Fair grounds. Mr. Clarke's description of the horror is much more realistic and graphic than any that the newspapers have given.

HERNDON.—Agnes Herndon has concluded to begin her tour later in the season than at first contemplated. She is now visiting her sister, Mrs. Julia Edmond, at St. Michael's, Talbot county, Md.

BARNABEE.—H. C. Barnabee is summering near Boston.

HART.—W. S. Hart has created a decided impression by recitations in Paris. *Le Siecle* refers to him as "a young American tragedian with grand talent."

OTIS.—Elita Proctor Otis and her mother are at Cape May.

PARKER.—Georgie Parker returned to New York from England on the *Paris* last Friday. She appeared successfully in London music halls.

MCVICKER.—Horace McVicker is making his experiment with fruit farming in Missouri. If the venture prove successful he will go into the business on a large scale.

HUNTINGTON.—Agnes Huntington-Cravath is at Nantucket.

STEVENS.—Ben Stevens, manager of De Wolf Hopper in Panjandrum, has gone to Pine Hills in the Kaaterskills, where he will spend several weeks. During his recent illness Mr. Stevens lost thirty pounds. He is now "on the make." His countless friends hope that he will be in perfect health on his return. He will be accompanied for a week at any rate by his business manager, J. W. McKinney.

WILDER.—Marshall P. Wilder says that this is the first Summer he has been able to spend in New York, and he likes it. He fills engagements from time to time at the watering places, and then he hastens back to Broadway, which he has discovered possesses charms, even in midsummer.

WINTHROP.—Ethel Winthrop, who played the leading part in Augustus Pitou's Mavourneen company last season, is spending the Summer abroad. She is now in London. Miss Winthrop will sail for home about the middle of August.

PATTI.—Adelina Patti will sail for New York on Oct. 28. She will sing at Carnegie Music Hall on Nov. 9. She says it is to be her farewell tour of America. There seems to be something reminiscent about that promise. Can it have been uttered before?

STORY.—Emma Eames Story recently paid a brief visit to London, during which she sang once or twice in private. It is said that she has entirely recovered from her recent severe illness. She is now in Paris. She will sail for this country on Sept. 16.

CLEMMONS.—Kathrine Clemmons will begin rehearsals of A Lady of Venice early next month. In order to make the preparations as thorough as possible, the company will rehearse for five weeks. Miss Clemmons is selecting the cast personally and with great care.

CLINE.—C. B. Cline, the press representative of Koster and Bial's, left on Sunday with his wife for a three weeks' vacation which he will spend near Rochester.

WILSHAW.—Dudley Wilshaw has been engaged for Wilfred Clarke's company.

BOOTH.—Sydney Booth arrived in town on Monday. He will return to Manchester-by-the-Sea to-day (Tuesday).

ARTHUR.—Julia Arthur says that, after all, she has not got the measles.

MARIE HALTON.

Marie Halton is an American by birth and a cosmopolite by instinct. She is a prima donna with an American, English and Australian operatic career. In each one of these countries she has made successes.

Miss Halton was born in New York thirty-three years ago of mixed English and French parentage. She spent her childhood in England. When advanced in her teens she was sent to Paris, where her voice, which had early shown signs of being of fine quality and good volume, was trained by Mme. Marchesi and Mme. La Grange. She sang frequently in Bordeaux, Lyons and other provincial cities, and she was singled out then as a young artiste of great promise.

It was Mlle. Armée who advised Miss Halton to come to America. Her first appearance here was under the management of James C. Duff. She made an unmistakable hit as Phyllis in the charming opera of Dorothy. She was the understudy of Lillian Russell, and when Miss Russell left the cast, Miss Halton succeeded her as prima donna. Shortly afterward she sang Inez in The Queen's Mate and Claudine in The Drum Major.

At the end of her third season Miss Halton signed with Rudolph Aronson to sing at the Casino, and she became at that theatre a popular favorite. Her fresh, well-modulated voice, *chic* manner, and clever comedy talents were seen to special advantage in The Brazilians.

Upon leaving the Casino, Miss Halton toured Australia in La Cigale. She then went to England, where she sang in various operas in London. Last Winter she took the management of the Shaftesbury Theatre there, and staged in an elaborate style La Rosière and The Magic Ring, in both of which she achieved a personal success.

Miss Halton is now in New York, and she announces that she will sing here during the coming season. She has not decided in what opera she will appear.

The artistic picture of Miss Halton that appears this week on our first page, is reproduced from a painting of her that was exhibited in the Paris Salon last year.

FOUR COSSACKS.

A novel quartette seen in the office of Edwin H. Low last Wednesday was composed of Cossacks, whose manner as they lounged waiting, with their characteristic costumes, struck even the passers on the street who glanced upward to the open window of 947 Broadway. A MIRROR man happened into the office and asked Mr. Low about his strange visitors.

"I am transporting these persons from Chicago to a remote place in Russia," explained Mr. Low. "They are part of a band of Cossacks that I brought to this country last Fall under contract with Forepaugh's Circus. The main part of the troupe still remain in this country, but these four, for some reason that I do not fully understand, are recalled, and I am required to see that they get back.

"They speak no English. They were engaged to describe their native horsemanship, and I must say that they are the most daring and accomplished riders in the world, without a doubt. Their feats seem to defy natural laws of equilibrium.

"Three of these four men are men of title in their country. The names of the four are Lomin Nikolayjeff Maksimenishvilli, Michael Kobladje, Andreas Michailoff Joraishvili, and Calenic Mannikoff Bibinaushvilli." Mr. Low rattled off these names with no sign of consequent lockjaw, and continued:

"The three last named are noblemen. They will all sail to-morrow (Thursday) on the *Rotterdam*, and land at Boulogne-sur-Mer. Thence they will go by rail to Marseilles, where I have arranged for them to take ship through the Mediterranean Sea, Suez Canal and Black Sea to a seaport in Russia called Batoum. They will then take camels to Kutias. I shall furnish them with French money for a part of the journey, and Russian money for the latter part of the trip."

The Atlantic voyage of the Cossacks will cover about 3,200 miles; then comes a land trip of 600 miles; and the voyage by the Mediterranean and Black Seas adds 2,000 miles, making the entire journey about 5,800 miles.

ATTACHED BY A SAILMAKER.

Benjamin F. Bailey, a sailmaker of New London, Conn., attached Richard Mansfield's yacht, *Her Royal Highness*, which was lying off the Pequot House and put a keeper on board last Wednesday, claiming that Mr. Mansfield owed him for the sails with which the vessel was fitted. Mr. Mansfield contended that the builder of the yacht ought to have paid for the sails, but on Tuesday he decided to discharge the claim, and the yacht was released from custody. It is said that Mr. Mansfield intends to visit Europe after the cruise of the New York Yacht Club next month.

THEY DEMAND NEW YORK WAGES

The National Alliance of Stage Employés that organized in this city, last week, fixed upon the wages paid in New York as the standard to be demanded by stage employés of traveling companies. This scale is: Carpenters, $35 a week; helpers, $25; property men, $30; assistants, $20; electricians, $25; flymen, $25; and extra men, $20.

MCLELLAN WILL STAR GOLDEN.

As previously announced, Richard Golden will be Pauline Hall's leading comedian next season. Manager George B. McLellan says: "Mr. Golden will be featured as accompanying Miss Hall, and during the season of 1894-95 he will be starred at the head of an organization under my management."

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

A number of misstatements have appeared in print concerning two new operas which have been composed by Victor Herbert, Anton Seidl's assistant. THE MIRROR is in possession of the facts concerning them.

The operas are not in the "Mascagni school," as stated; Mascagni has founded no school, and short operas were produced fifty years ago. Mr. Herbert is a composer of many years' standing. His cantata, "The Captive," is well-known both in this country and in Europe.

Mr. Herbert's comic opera will be completed in a few weeks. The first act shows a student's ball in the Latin Quarter of Paris. The second act is laid in Africa, while the scene of the third is a café near Fontainebleau.

The one-act opera is of the Elizabethan period. Herr Seidl is deeply interested in this work. He considers the book entirely new in treatment and strong in dramatic interest.

Mr. Herbert's literary collaborator is Francis Wilson, who has shown marked ability both as an actor and a writer since he made his home in this country a few years ago. His librettos must be of good material to enlist the services of a composer like Mr. Herbert. The latter's music, written for Mackaye's Columbus Spectacle, has made a deep impression. Portions of it have been rendered with pronounced success by Seidl's Orchestra.

The statement in the daily newspapers that these new operas will be produced at the Casino are unfounded. No theatre has been decided upon yet.

* * *

Charles Townsend received a letter last week from a well-known New York manager, who is now abroad, in which he said: "I notice by THE MIRROR that you advise budding playwriters to send their first attempts elsewhere than to New York managers. That's right. God bless you!"

* * *

C. A. Ferguson, of Brooklyn, has written and copyrighted a four-act play entitled Cleeve Lodge.

* * *

During his vacation in New Hampshire, Frank Carlos Griffith has written a four-act play with the French Empress as the central figure.

* * *

Charles Harburg, of Sothern's company, has sold to The Bostonians an opera called Court Cards, for which Meredith Ball, Henry Irving's orchestra leader, has composed the music.

* * *

Robert Drouet produced his one-act play, Fra Diono, for the first time on July 18 at Hooley's Theatre, Chicago, playing the title-role himself. The play was well received and made a favorable impression.

* * *

"Behind Closed Doors," Anna Katherine Greene's latest novel, will be dramatized and produced in Paris.

* * *

Preparations are under way for the production of In Missouri, by Augustus Thomas, at Hooley's Theatre, Chicago, next month, with Nat Goodwin in the part of a red-headed sheriff. The plot of the piece is founded on an express robbery known as the "Jim Cummings Episode." Cummings passed a forged cheque on the regular express messenger, rode in the express car to the locality selected for the robbery, and after he had tied the messenger to the iron safe, filled his valise with funds, and disappeared. The messenger was imprisoned by the authorities, and Cummings wrote to the papers to secure his release. Through these letters the detectives traced the whereabouts of Cummings and he was finally arrested.

* * *

Oscar Wilde's new play for the London Garrick is to be finished in September. It will be seen in New York next Winter at the Empire.

* * *

Venus, the new opera by Byrne, Harrison and Kerker will be produced at the Park Theatre, Boston, on Aug. 14.

* * *

Paul Potter's new play, Sheridan, or the Maid of Bath, which Edward Sothern is to produce at the Lyceum, deals with a love affair between Brinsley Sheridan and Elizabeth Linley, and the memorable production of The Rivals is also woven into the plot.

* * *

Baby Ruth, a play dedicated to President Cleveland's little girl, is to be presented by the Rogers Sisters at San Antonio, Texas, on Aug. 14.

* * *

Faint Heart is the name of a new play by a fair lady—at least, a World's Fair lady, as the authoress, Miss Verdenal, is one of the Board of Lady Managers at Large at the Chicago Exposition. The play is to be brought out next season.

* * *

A Master Hand and Brother and Sister by George H. Hayes are two plays to be added to T. B. Alexander's repertoire next season.

* * *

Gus C. Klingner is writing a melodrama for Lincoln Elwood. His play called A Day at the Race Course is to be brought out in the Fall.

* * *

Sydney Rosenfeld and L. Englander are to furnish a new opera for Thomas Q. Seabrooke.

* * *

The new comic opera, Prince Pro Tem, is underlined for production at the Boston Museum early in August.

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Princess Nicotine, the new opera, by Furst, Byrne, and Harrison, is to be produced by Henshaw and Ten Broeck early in October.

ADVERTISING IN THE MIRROR PAYS.

To the Publisher of the Dramatic Mirror:

My advertisement in THE MIRROR is increasing in value every week. I wish to renew it—not for three months, but for a whole year. Advertising in THE MIRROR pays. I owe my present increase in business to it as I do no other advertising at present.

CHARLES LEONARD FLETCHER.

NEW YORK, July 21, 1893.

THE RUSSIANS OBJECT.

Sidney R. Ellis, manager of Darkest Russia, a drama by H. Grattan Donnelly, that will be produced at the Chestnut Street Opera House, Philadelphia, on Sept. 18, has received several letters from Russian residents in this city protesting against the play as a libel upon their country, upon the theory that it is an adaptation of Le Czar Blanc, which the Paris authorities suppressed because it slandered the Russian government.

Some of the letters warn Manager Ellis against producing the play for his own sake, while others threaten to lay the matter before the Russian Consul at Washington upon the mistaken idea that he would be able to suppress it.

Manager Ellis says that Mr. Donnelly is out of town, and that in his absence he does not know whether the play is like or has been suggested by Le Czar Blanc.

"I do know, however," says he, "that some of the situations in Darkest Russia are strongly denunciatory of the methods adopted by the Russian government in sending prisoners to Siberia."

Last Tuesday Mr. Ellis went aboard the Russian warship, *Dimitri Donskoi*, with several of the letters he had received, proposing to lay them before Vice-Admiral Kazekoneff. That officer was absent, and the officer in charge of the ship—the brother of the Czar—was seen. He expressed himself as hostile to the production of a play with such a title, but declined to officially discuss the matter. He said:

"I have talked, however, with a number of my countrymen upon the subject, and we feel sure the American government, which is one of our country's most friendly powers, will not permit Russia to be publicly insulted and slandered, even upon the stage of a theatre. The bulk of reports about the severity of our officials, the injustice of our tribunals, and the brutality of our soldiers, is intolerant slander. I think our institutions will bear comparison with those of any other country for justice.

"That most reports are absurdly untruthful is evidenced in the one fact that Siberia is generally stated to be a barren wilderness of the most sterile nature. As a matter of fact, it is one of the loveliest countries you ever saw. Just like your country scenes in this State, up the Hudson River, and on Long and Staten Islands, where I have been. Russia suffers under many slanderous changes in unfriendly countries, but in America, I think, at any rate, they will not be permitted to go unchallenged by the authorities.

"Your stage does not, in our opinion, reach the high standard set by the Russian theatre; therefore, libelous stage plays here would not be deemed of so much consequence by our people. Still, unchecked dramatic slanders are apt to impress the idea that Russia is a nation of brutal barbarians. I trust that the bearing and demeanor of those of our countrymen who have visited here, and of those who live in your midst, has been sufficient to disabuse the minds of the American public of prejudices arising from uncertain and unreliable sources."

MCCONNELL'S GOLDEN RULES.

W. A. McConnell, the pious and philanthropic manager of the American Theatrical Exchange, has posted in the lobby of the Exchange these maxims for customers to take to heart:

I. Do unto others as you would that others do unto you.

II. We recommend neither managers, agents nor treasurers.

III. There are no bad theatres—some are better than others—we represent "the better."

IV. If you would make of your friend your bitterest foe, do that friend a kindness. It's the history of humanity. All the world knows it.

MARCUS MAYER IS FAST.

Marcus Mayer's time for a mile is 2:24½. Who would suppose Marcus is so fast? But it is a fact. Thomas Q. Seabrooke drove him at that speed last week, and Seabrooke is nothing if not exact. Seabrooke bought Marcus Mayer last month. He did not buy the name with him; he tacked it on afterwards. Marcus is a fine horse.

REFLECTIONS.

J. W. Rosenquest is at Babylon, L. I.

The Drew-Rankin company will begin their tour at Omaha on Aug. 14. They will play the Pacific Coast. They will not reach New York until Jan. 8.

Walter Perkins has gone to Maine to spend the month of August. He will not be with Charles Frohman next season.

Marshall P. Wilder has returned from Tuxedo, where he has been giving successful entertainments.

Shepard, of Wood and Shepard, bears a striking facial resemblance to Oscar Hammerstein. At Koster and Bial's, the other night, he was mistaken for that manager by his partner, Wood.

Thomas Diggins will manage the tour of The Old Soldier company. It will open on Aug. 12 at Louisville.

Grace Filkins, who has appeared for several seasons in drama, announced last week that she had made up her mind to appear in comic opera. She has a mezzo-soprano voice.

Steven King, treasurer of the De Wolf Hopper company, made his first appearance as an actor on Thursday night, when Panjandrum was played before a "special" audience of furniture dealers. Mr. King appeared as a drummer in the last act and spoke, without any indication of stage fright, about eight words. He made a massive appearance.

Modjeska is on her ranch in California. On Oct. 9 her season will open at Syracuse. On Jan. 29 she will begin an engagement of three weeks at the Fifth Avenue Theatre.

Mollie Sherwood has been engaged by J. F. Hanley to play one of the principal parts in support of James T. Powers in Walker—London.

Samuel P. Cox, the manager of Donnelly and Girard, was seriously ill recently. Last week he was about again as well as ever, receiving the congratulations of his many friends.

J. P. Harris, of Primrose and West's Minstrels, has married Lizzie Dowling, a young lady of Brooklyn.

Hope Booth has been engaged by Daniel Frohman to play the ingénue part in Americans Abroad.

An offer has been made for the Academy of Music in Brooklyn by Frank A. Barnaby, a real estate man. The stockholders are said to regard the offer favorably. If the detail goes through the sale will be made in September, and the property will be devoted to other than theatrical and operatic purposes.

William Barry and his company are rehearsing The Rising Generation at Palmer's. William Gillette, author of the play, is directing the rehearsals. Mr. Barry will open at the New Park Theatre on Sept. 11.

J. P. Slocum has been re-engaged as manager of Richard Mansfield. The star's tour is booked solid.

Sherman Brown, manager of the Davidson Theatre and the Academy of Music, Milwaukee, is in New York. He will send the Naiad Queen on the road again.

Ward and Vokes, better known as Percy and Harold, the comic team, that will be in Bessie Bonehill's company, have a new joke on Chicago. Says Percy: "Harold, when I was in Chicago, what do you suppose I saw? A police patrol." Harold asks: "How did you like it?" Percy answers: "Why, I was carried away by it."

Pete Daly says that some dark night he will go along with a sponge and steal one of the lagoons at Chicago.

May Whittemore, who will be the contralto singer in McFee of Dublin next season, is a native of Detroit.

The widely published statement that E. E. Rice will manage the Boston Park Theatre next season is unfounded. John Crabtree will remain the manager; Mr. Rice will merely play his attractions at the Park.

A mortgage for $40,000, at five per cent., has been given by Harry Miner to Thomas Canary on Miner's Eighth Avenue Theatre. The mortgage is payable a year hence.

Charles Leonard Fletcher will give a performance at Bath Beach, L. I., with pupils of his dramatic school next Saturday evening. Bessie Florence and Henry Stockbridge, pupils of Mr. Fletcher's, will be members of The Burglar company the coming season. John F. Patton, another pupil, has been engaged by Maida Craigen and Frederick Paulding.

Adela LeClaire left on Saturday to spend several weeks at Stockbridge in the Berkshire Hills. While in Washington, D. C., a few weeks ago Miss Le Claire contracted malaria, and her trip to the country is undertaken to effect a cure. Miss Le Claire is a pupil of S. B. Mills, the veteran pianist, and is well known in musical circles. Henceforth she will devote herself entirely to the stage.

Frederick Bond has returned to New York from Washington, where he has been playing leading business in the Summer stock company.

Judge Gildersleeve last Friday granted an order permitting the receiver of the Casino to lease that theatre to W. H. Roseborn for eight weeks, beginning on Sept. 25, with the privilege of an extension of from four to eight weeks, for $720 per week. Mr. Roseborn will produce The Rainmakers of Syria, and is negotiating with Jefferson De Angelis and Marie Halton to take the leading roles.

Among the attractions to be presented at the new Ninth Street Opera House, Kansas City, managed by Mr. Clark, next season, will be several that have not yet been seen in that city. These include The Ensign, In Old Kentucky, A Nutmeg Match, The District Fair, The Country Sport, A Flag of Truce, The Power of Gold, and others. The opening attraction has not, however, been decided upon.

Mr. and Mrs. Nat Roth and Della Fox will sail for Europe to-morrow (Wednesday).

Last night the theatrical profession were entertained at Eldorado.

Lyle D. Andrews has severed his connection with the Casino, and will devote his time to the Frederic Solomon Opera company.

Charles Frohman, probably on account of the regiment's visit to The Girl I Left Behind Me, has offered to subscribe $500 toward defraying the expenses of the Seventh's proposed trip to Chicago in September.

A benefit was given last Tuesday afternoon at Hooley's Theatre, Chicago, to Edwin Travers. There was a fair-sized attendance and an excellent bill.

Judge Sedgwick last week decided that the title A Waif of New York is common property, and he refused to grant Katie Emmett's application for an injunction to restrain Huber and Burns from using it.

Manager F. C. Whitney, of the Mapleson and Whitney Opera company, has received a cablegram from Reginald de Koven to the effect that if Laura Schirmer-Mapleson will accept an engagement to sing in The Fencing Master next Summer in London and Berlin, managers in those cities will produce this opera. As THE MIRROR recently stated in a sketch of Mme. Schirmer-Mapleson, she has won great success in these and other European cities. She is still a singer to the courts of Germany and Italy and other countries. Rubenstein, when she sang under his direction, in St. Petersburg, said: "She is the most perfect American singer I have ever heard."

E. P. Simpson, for the last nine years the manager of the Walnut Street Theatre, Philadelphia, will leave the Quaker City and go to Chicago on July 30. There he will manage H. R. Jacobs' Academy. The good wishes of countless friends go with Mr. Simpson to his new field of labor. He is a Chicagoan by birth, and he will doubtless feel at home there. He will continue to represent the Globe Printing Company, of Philadelphia, in which he has an interest.

Calder and Taylor have completed engagements for their Eastern and Western Span of Life companies. The list of the people engaged is as follows: Western: Joseph R. Pierce, William Scott, J. Farrell, Dolly Harmon, Mrs. William Calder, Master Farrell, and the Wilson family of acrobats. Eastern: W. S. Harford, J. H. Furlong, Harry Rich, Edward Tilton, Edith Fassett Tilton, Rachel Stirling, Mrs. Harford and Master Harford and the Wilson Brothers, acrobats.

Raoul Koczalski, called "the new Mozart," is said to be the most wonderful of the child musicians. He is drawing crowds to St. James' Hall, London. He is a Pole, aged eight, strong and sturdy, and though he practices very little, plays some of the most difficult pieces of Beethoven, Liszt, Chopin and Rubenstein, and is himself the composer of more than fifty works, fifteen of which have already been published. At the age of three the child was in the hands of a professor at Warsaw, and before he was five years old he was touring in Russia, Roumania, Spain, Turkey, Germany and Italy.

M. A. Kennedy, Thomas Ebert, Max Figman, Fanny Ward, Viola Allen, Jennie Goldthwaite, J. K. Hackett, and Ralph Delmore are the latest engagements for the al fresco performance of As You Like It at Pleasure Bay.

It is said that a well-known theatrical man in this city recently bought for $75 at a pawnbroker's sale a solid gold cigar case weighing seventy pennyweights that was presented to John Brougham while he was playing an engagement at the San Francisco Theatre in 1864.

It is said that the Alhambra Theatre company of London will establish in this city a house similar to their resort in the British metropolis, under management of Edmund Gerson. Mr. Gerson has been called abroad with reference to the enterprise.

Madame Loe, B. Altman, and Madame Von Ax are designing and making the costumes to be worn by the principals and chorus of the Frederic Solomon Opera company.

"Cap" Clark, who figured in The Great Metropolis a few years ago and who is now a life-guard at Atlantic City, rescued James W. Patterson, a member of The Hustler company from death in the breakers recently. On a wager made with Charles A. Davis, Patterson, who is an expert swimmer, attempted to swim around the end of the long iron pier. He was caught in a dangerous current which sweeps into Absecon Inlet at this point. After an exhausting fight to escape from the mad rush of the surf he was dashed against a pillar, but he was able to cling to it, until Clark fought his way through the breakers and threw a life preserver to him, when the swimmer was pulled ashore by the life-guard.

Manager T. Henry French will open the Garden Theatre on Sept. 4 with The Other Man, adapted from the French by Frederic Horner. It will be presented at the Court Theatre, London, on the same date. The company at the Garden will be Charles Frohman's, including Joseph Holland, Henrietta Crossman, Herbert Standing, Harry Brown, Thomas Burns, Charles S. Abbe, T. C. Valentine, Joseph Adelman, Joseph Humphreys, Thomas Barnes, Raymond Hamilton, Leo Detrichstein, Beverly Sitgreaves, Margaret Robinson, Margaret Odaven, and others. This company will remain at the Garden until early in November, producing another comedy during its engagement, to be followed by Lillian Russell, who will play until Dec. 31, when Mr. French will surrender his lease of this theatre to A. M. Palmer, who will then inaugurate a season with his stock company in a comedy from the German by Von Moser.

E. S. Goodwin has been engaged as stage manager of Eugene Tompkins' Black Crook.

[*Special Dispatch to The Mirror.*]

CHICAGO, July 24.

We have been enjoying a week of that delightful weather which has given Chicago the name of the greatest Summer resort in the world, and as a result business has been good both inside and out. The Columbia remained closed all last week on account of the serious illness of Lillian Russell, about which I telegraphed you last Monday night. She was threatened with diphtheria, but fortunately it was warded off. Manager French came on Wednesday and offered fares to New York to any in the company who wanted them, but they had learned that it was pretty certain the run of La Cigale would be resumed to-night, and they staid. It was resumed, and the fair prima donna was given an ovation by a large audience.

Taking advantage of the brief vacation at the Columbia, Manager Sam Myers and a party took a run up to George Fair's camp at Twin Lakes. Manager Davis advised Sam that as he intended to surprise Fair he had better take provisions along with him to be on the safe side. At this juncture Fair entered and was indignant when told of Davis' suggestions. "I have just laid in a stock of provisions," he said. "You'll get plenty to eat." They went and found that the "stock of provisions" consisted of two hams, a side of bacon and a keg of pig's feet. Now, what good did that do Myers? Ask Alf. Hayman.

Mr. Corbett has withdrawn his show from Midway Plaisance and intends to sue the *Evening Post* for $100,000 damages for defamation of character. He tried to enjoin the Fair directory from removing him, but his prayer was denied. He gave a very good show of its kind.

The Girl I Left Behind Me entered upon its ninth week at the Schiller last evening with its fifth special Sunday night performance. It continues to do a large business. Harry Woodruff is here to take the place of Cyril Scott, who soon goes East to enter one of Frohman's New York productions.

Last Tuesday Commodore Mills, of Detroit, gave a pleasant excursion on his fine steam yacht, the *Grace*, to The Girl I Left Behind Me company. The party included Manager Temple and his wife, of the Schiller; Gustave Frohman, Frank Mordaunt, Lottie Alter, Odette Tyler, Katherine Florence, Wallie Eddinger, Lawrence Eddinger, Louis Massen and a few others.

Willard did so well at Hooley's last week in The Middleman that he continues it every night this week, giving The Professor's Love Story at the Saturday matinee. His house to-night was large. Next week is his last and he will probably devote it to Judah. He rests a week then before resuming his tour in Minneapolis, Aug. 14. Mr. and Mrs. Louis Massen (Marie Burroughs) will spend that week at the Summer home of Mr. and Mrs. W. J. Chalmers, at Geneva Lake, Wis.

Nat Goodwin is here, hard at work with Gus Thomas on the latter's new play, In Mizzoura, which will have its first production at Hooley's, Aug. 6. His company will include Frank Carlyle, Burr W. McIntosh, J. W. McAndrews, Arthur Hoops, Belle Archer, Robert T. Wilson and others. Nat's is a character part with no comedy in it. The comedian looks well, and although his eyes are all right, he wears blue glasses to shade them. He drinks nothing but milk now, and has been kicking because Charlie Clayton's milk is so blue. He saw it through his blue glasses, hence the unfounded kick.

Manager H. R. Jacobs has announced the reopening of his three Chicago houses. The Academy of Music will reopen Saturday evening, Aug. 5, the Clark Street Theatre will reopen with Hands Across the Sea Sunday afternoon, Aug. 6, and at the same time Corinne will reopen the Alhambra with her new burlesque, Hendrik Hudson.

Mathilde Cottrelly, who has been singing at Schnaider's Garden, St. Louis, with the Reed Opera company, which is enjoying a successful Summer season under John E. McWade's management, has been here for a few days looking at the fair. She goes East to join Russell's Comedians.

The Isabella Theatre, which tried vaudeville after failing with legitimate drama, was taken in hand by the sheriff last week, but allowed to resume by agreement temporarily.

I took in the Javanese Theatre in Midway Plaisance last week, and although business was not big the orchestra was on the stage. I believe they always have it there in Java. The company is a large one, but all of the talking for the characters is done by one man who sits behind the scenes in the middle of the stage. How many English actors I know who would like to do all of the talking! The comedian's make-up was a dream. I knew he was the comic man because he made a hit with the orchestra. There are snakes and demons all over the proscenium arch. I should not think there would be much money in a bar next to a theatre in Java on this account.

George M. Johnson, who was with Horace McVicker's Mr. Potter of Texas last season, is here. He would make a good agent for some manager, as he is reliable, a hard worker and a good fellow.

Joseph D. Somers, a brother of Ada Somers-McWade, well-known in Eastern hotel circles, is superintendent and manager of Chicago's new Athletic Club, said to occupy the finest clubhouse in the world.

Sol Smith Russell's revival of A Poor Relation has met with success at the Grand, where it entered upon the second week of its run to a good house last night. Frank Aiken and Gus Frankel are not in the bill, and both are suing Mr. Russell for breach of contract.

Haverly's new Criterion Garden Theatre, on the North Side, closed temporarily last night and will reopen in the Fall.

The Trocadero and the Grotto, on the lake front, are both doing well. Sandow comes to the Trocadero next month. He is under contract with Henry E. Abbey for America at the Auditorium, but that big spectacle is filling the house every night and needs no extra attractions. Its business during the last month is the largest ever done in America—in this country, lest you think I'm punning.

I am in receipt of a threatening letter from the office of the National Printing Company. Recently I referred in the *Post* to Mr. Salter, of Ole Olson, as the youngest manager in the country, and a protest comes from John Hogan, of The Fast Mail; O. E. Richards, of Richards and Pringle's Minstrels; W. A. Rusco, Smith Turner, Al. Fremont, Jim Hutton, of Havlin's and Macoy, and Charlie Riggs, of A Turkish Bath, all of whom claim this distinction. They warn me to keep away from the National. I do not remember saying that Salter was the youngest manager in America. If I did I was mistaken. Sam Harrison, the boy manager, is the youngest, beyond all dispute. And Thomas Foley, formerly acting manager of Roland Reed, is the oldest.

Your query as to the whereabouts of J. M. Hill's whiskers interests me. I have made inquiries and have learned from his nephew, Jimmy Hill, of this city, that J. M. reluctantly parted with them when he decided to spend the Summer in the Windy City.

As I stood the other day with Frank Murray in front of the bamboo cage of Mr. Crowley in the Javanese village, Murray said: "There. Now you can imagine how McConnell looks with a smooth face."

The Wild West continues to pack 'em in daily. Next Tuesday afternoon they entertain the waifs and next Thursday afternoon the traveling men of the land. The drummers go to the Grotto Friday night and to the Trocadero Saturday night.

The Creoles are in their fifth week at Sam Jack's Opera House, re-enforced by a sextette of Sandwich Islanders, who do the "Hula-hula" dance and other acrobatic work.

An accident insurance agent visited the Chicago Opera House the other day, where Ali Baba is doing so well that Sindbad's revival has been postponed again, and tried to sell a policy. He failed and then he fell down those dark stairs leading from Dave Henderson's office and broke his leg. He gets $25 per week while he is laid up and now everyone in Ali Baba has a policy. Moreover, George Bowles says that the chorus men are all practising on those stairs thinking to better their incomes.

Regards to Ted Marks. John Harley please write.

"BUFF" HALL.

BOSTON.

The Honeymooners—Manager Lothrop Engages a Small Army of Players—Summer Doings.

[*Special to The Mirror.*]

BOSTON, July 24.

To-night begins the last week of Pauline Hall's presentation of Amorita at the Tremont and also the last of Sandow's stay there, as he is to go to Chicago for a long engagement. Miss Hall is to present Puritania for a fortnight beginning next week, and will then put on her new piece, which has been named The Honeymooners. Richard Golden is to give up his starring tour in Old Jed Prouty, and will take the principal comedy parts. Caroline Hamilton, who has been with the Bostonians, is to be the soprano of the company, and another strong engagement is that of John W. Ransone, who will make his first appearance as the witch-finder general in Puritania. Miss Hall's regular season begins in Philadelphia at the conclusion of the engagement at the Tremont.

At the Park several changes were made in the cast of The Golden Wedding to-night. Jennie Yeamans, who has been playing Foxy since the opening of the season, retires from the organization for a short vacation before going to San Francisco to open her tour in June on Aug. 14. Her part is now taken by Lucy Daly, who has been dancing with her sister in Amorita. Their dance will make a strong feature at the Park, and, in fact, their presence with their brother Dan will recall to many the days of the Daly family in Vaction, whose success The Golden Wedding should equal on the road. George K. Fortescue, who has been passing the Summer at his cottage at Winthrop, joined the company to-night and proved an important addition. His appearance as the queen in the burlesque in the second act was extremely funny. J. W. Kelly still remains, but Sampson, the strong man, ended his engagement on July 22.

One of the most important arrangements of the past week was that which was concluded in regard to the next season at the Park. Many managers were anxious to have long runs there for the Park is preeminently the theatre of long runs in Boston, but two were particularly active—George B. McLellan and Edward E. Rice. Mr. McLellan wanted to remain in Boston all the year with the Pauline Hall Opera company, to give The Honeymooners a long run and to produce other works. Mr. Rice's desire was to produce Venus, to which he had obtained the rights, and to follow it with other pieces of a similar nature. Finally the arrangements were completed by which Mr. Rice will control the attraction at the house, although J. A. Crabtree still remains the manager, and the regular season will open with the production of Venus which, it is hoped will equal the success of 1492 last year.

Frank J. Pilling is coming back to Boston as manager at the Palace, which is now closed for the first time since it was reconstructed. Colonel Austin, the proprietor, is now superintending a number of changes which are to be made before the opening in August.

The interests of the Pauline Hall company will be well cared for next season, as Al. Southerland has been engaged as manager. He has hosts of friends in Boston.

Theatre managers are anxiously waiting the outcome of the rapid transit act. If it becomes a law the Music Hall must go, and the Tremont will have to be sacrificed, or radically changed, while slices may be taken off the Boston and B. F. Keith's new house. But it won't come for a season or two at least.

Emma V. Sheridan-Frye is passing the Summer with her husband at their cottage at Little Deer Isle, Me.

The game of ball between the actors of The Golden Wedding and Pauline Hall companies is now scheduled for Aug. 1.

A number of changes are being made in the interior of the Lyceum, and it is being newly decorated.

A host of actors have been engaged by G. E. Lothrop for the stock organizations to play on his circuits. Among those engaged are: Louise B. Buchanan, Maude Nickerson, Iola Pomeroy, Gertrude Magille, Lillian Mortimer, Bonnie Meyer, Emma Dunn, Alice Warren, Louise Larrabee, May Prindle, Laura Deane, Nina Saville, Inez Spencer, Martha Conway, Lea Michael, Ellen Mortimer, Mrs. Charles Peters, Nellie Hancock, Hattie Morris, Evelyn Knapp, Helen V. Linde, May Powell, Laura Aldene, Adele Zoe, little Charlotte Hunt, William de Shetley, J. H. Hollingshead, J. Francis Kirke, Eugene Frazier, Fred. Warren, W. H. Danvers, John Weber, T. Wilson Rennie, Jay Hunt, G. R. Burton, Francis Kingdon, J. W. Healey, Albert H. Field, William Cattell, George H. Ricketts, J. Phillips, H. MacDonna, C. Tremaine, W. S. Perry, M. C. Gaffney, Fred. E. Beane, Richard Hunt, Harry Wilson, J. H. Robinson, Morris McHugh, Frederick Ormonde, Charles K. Harris, D. L. Garland, James E. McElroy, W. C. Richardson, Wallace Jackson, H. R. Marshall, Frank Walsh, Ben W. Reed, Edwin and James H. Barry, John McVicker, T. H. Gray, William Farnum, T. S. Shephard, and P. Eugene Sweet. The first stars to go over the circuit are Max Freeman, Iola Pomeroy and Sid. C. France.

Peter Lang and wife, of The Bostonians, are passing their Summer at Alhambra Cottage, Beachmont. They will go with that company another season.

Edward E. Rose has written two plays which Thomas E. Shea will produce in the provinces. They are entitled The Snares of New York and The Man-of-Wars-Man. Mr. Shea has been rehearsing his company in Cambridge and his tour will last six weeks.

Rosalinda Rissi, a young soprano from Switzerland, will have a prominent part in Prince Pro Tem at the Museum.

George A. Schiller, who is now playing at the Soldiers' Home, Dayton, O., will return to Boston in a short time to begin rehearsals with the Barnett Opera company.

Sampson, the strong man, has bought a cottage at Nahant.

Jennie and Sadie Shuman will go with Peck's Bad Boy another season.

On the occasion of the birthday of her sister, Mrs. William Seymour, Fanny Davenport gave a dinner at her Duxbury home, Melbourne Hall, on July 22.

Members of The Golden Wedding company are going down to Onset Bay on July 30 to give a complimentary entertainment to Bob Allen.

W. H. Seymour, of the Tremont, made a flying trip to Saratoga last week to see about an open-air performance of A Midsummer Night's Dream, which was proposed but which was abandoned.

Frank Scott is to be resident manager of Lothrop's Opera House in Brockton, which Peter F. Daly is to open Aug. 21. He is now writing new verses to his song, "I Like It, I do," which Iola Pomeroy sings.

The Profligate may be given a run of six weeks or so at the Globe early in the season if it makes a hit there.

Mabel A. Colby (La Petite May Belle) has returned to her home in Boston after a season as Topsy in Uncle Tom's Cabin. Next season she will be seen in Nugget's Ranch, a piece written for her by her brother, Herbert M. Colby. The season will begin in Buffalo Oct. 19.

Two younger sisters of Ethelyn Friend have gone abroad for a year. Miss Friend will make New York her home for next Winter.

Lillian Durell, who has been ill for several months, has recovered sufficiently to go to Hotel Longwood, Wyoming, for the Summer. Her voice has not been impaired by her illness.

JAY B. BENTON.

ST. LOUIS.

A New Opera Called Tennessee—The Duff Company Engaged—Companies at Uhrig's and Schnaider's.

[*Special to The Mirror.*]

ST. LOUIS, Mo., July 24.

The Merry War commenced a week's run at Uhrig's Cave to-night before a large audience. The part of Elsa was taken by Carlotta Maconda; May Baker was the Violetta; Gertie Lodge, the Artemisia; William Pruette, the General Umberto Spinola; Ben Lodge, Balthasar Groot; George Lyding, Marquis Filippo Sebastino; and Sinclair Nash, Harry Keady, and Minnie Bridges completed an excellent cast. The chorus was strong and well drilled and the opera well set.

Schnaider's Garden opened for another week last night with Patience. The cast included Ada Somers-McWade, Patience; Sylvester Cornish, Lady Jane; John McWade, the Colonel; Harry Brown, Bunthorne; Richie Ling, Grosvenor, and Stanley Felch, the Major. The other parts were taken by Emily Seymour, Mai Stuart, Rita Henderson and Harry Davies and Sloss. The Garden was crowded and the production went with a go. The chorus was good and the minor details were complete. Señorita Gautier's dancing won her several recalls.

Last week Mr. Rolla Wells, president of the Fair Grounds Association, signed a contract with Mr. Arndt, representing the Duff Opera company, which closed in Louisville last night, whereby that company will be brought to St. Louis for a season of fifteen performances, opening next Sunday night. The opera will probably be The Queen's Mate. This week the members of the company are spending in Chicago, visiting the World's Fair, at Mr. Duff's expense. If the season is successful the company will come again next Summer for ten or twelve weeks.

Sylvester Cornish, of the Reed Opera company, arrived from New York last week, taking Mme. Cottrelly's place.

Proprietor Rawak and Manager McWade, of Schnaider's Garden, took a trip to Evansville, Ind., last Monday to see the production of a new opera named Tennessee. It has never been produced by professionals, but they say its music is pretty and the libretto very funny. Its scenes are laid in the Tennessee mountains during the coal miners' riots, and the opera is a satire on the State militia. They secured it for production at the Garden Sunday night.

Clara Allen, who has been at Uhrig's Cave all the season, left Sunday for her home in New York.

Season of 1893-94.

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Where all Communications Should be Addressed.

J. H LESTER, Agent.

☞ ALSO THE FAMOUS CALIFORNIA QUARTETTE, Messrs. W. S. Belknap, John Moore, Frank Lynden, Walter Heffron.

Mr. Arndt, while here last week, renewed old acquaintances made last season when he was at Schnaider's Garden. His wife is Mittie Atherton of the Duff Opera company.

The funeral of Mrs. joseph W. Spears (Patti Stone), the well known soprano, took place from the residence of her parents to Bellefontaine Cemetery last Tuesday. The interment was private, being attended only by the family and members of the companies playing at Uhrig's Cave and Schnaider's Garden. The services were very impressive. A choir from each company furnished the music. That from the Garden, composed of Addie Cora Reed, Ada Somers-McWade, Richie Ling, and J. Branton, sang "Just as I Am," and "Go, Bury Thy Sorrow" at the house. The Cave quartette, composed of Harry Keady, J. Coulter Hines, Sinclair Nash, and Claude Amsden, sang "Nearer, My God, to Thee" at the grave. There were a number of handsome floral tributes.

John McWade, manager of Schnaider's Garden, and wife, Ada Somers, McWade, were presented last Saturday night with a silver tea service by members of the company, it being the thirteenth anniversary of their marriage.

Charles Bailey, the heavy and character actor, is spending a portion of the Summer here with his wife (Edith Leverette) and their infant daughter. Miss Leverette leaves today to visit relatives in Pennsylvania.

W. C. HOWLAND.

CINCINNATI.

A Proposed Roof Garden—A New Manager for Harris—Summer and Season Chat.

[*Special to The Mirror.*]

CINCINNATI, July 24.

Manager John Havlin left for the Virginia Hot Springs on Wednesday to rejoin his family who have been at that resort during the Summer.

Will Fennessy, last season in advance of The White Squadron, is spending the Summer on Brother Jim's farm, some ten miles south of Covington, Ky., and manages to put in a day occasionally in Cincinnati.

Al. Field's Minstrels will give a preliminary season at the Grand, appearing three nights, beginning on Aug. 30.

Hettie Bernard Chase will open the season at Havlin's on Aug. 20.

Manager McAndrews, of the Fountain Square Theatre, is contemplating the possibility of a roof garden Summer entertainment at that house next season, with such attractions as Maggie Cline, Lottie Gilson and Paquerette prominent on his list.

The Walnut Street Theatre management will open the season on Sept. 4.

Business Manager Frank Bancroft, of the Cincinnati Base Ball Club, is spoken of as likely to assume the management of Harris' the coming season.

The proprietors of Harris', Britton, Harris and Dean, have sensibly concluded to limit the number of matinees to four each week, instead of seven as heretofore.

Paris from Empire to Commune, Pain's pyrotechnic spectacle at Carnival Park, in Covington, is attracting largely, and Manager Fred. Wright is booming the entertainment energetically.

Fred. Lampe, lately connected with the Kentucky College of Music, was the vocal soloist at the Zoo concert last Friday evening, and divided honors with Liberati. The latter artist, by the way, has about concluded to make Cincinnati his home.

Colonel R. E. J. Miles and Al. Caldwell's Actors' Holiday company, which begins its season at Kalamazoo, Mich., on Aug. 12, will commence rehearsals at the Grand here, one week from to-morrow. The following are among those engaged. Frank E. McNish, George W. Thompson, Lewis Bloom, H. L. Forbes, Willis Casey, Harry Redmond, Thomas Nelson, Grace M. Harper, Genie Daly, George Brier, the Arlington Sisters, and Frances Harrison. James C. Kenny has been engaged as musical director, and Cincinnatians will have an opportunity of witnessing the company's performance at Heuck's during week beginning on Sept. 17.

JAMES MCDONOUGH.

CLEVELAND.

Last Week of the Carnival of Venice—The New Rates—Openings—Gossip.

[*Special to The Mirror.*]

CLEVELAND, July 24.

The last week of The Carnival of Venice opened auspiciously, the attendance being the largest so far this Summer.

H. R. Jacobs' Theatre opens for the season Monday evening next, Bartholemew's Equine Parados being the initial attraction.

The Lyceum Theatre will probably open on Aug. 14. This house, in its new garb, is undoubtedly one of the handsomest in the country.

S. W. Brady was in the city last week. He states that the Lyceum has the finest line of attractions booked that have ever played at the house.

The Opera House is now in the hands of the decorators. Mr. Hartz has personally superintended all the work of construction of the new theatre.

Charley Henshaw is again in New York.

H. M. Hanaford, who has so successfully managed The Carnival of Venice this Summer, will go with Bill Nye the coming season.

W. M. GOODRUE.

PITTSBURG.

Summer Attractions—Several Individual Engagements Announced—Scene to Open the Duquesne.

[*Special to The Mirror.*]

PITTSBURG, July 24.

Under the Gaslight attracted two good houses at matinee and night performances at Harris' Theatre. Next week, Storm Beaten.

Cleveland's Minstrels will be at the Grand Opera House on Aug. 8 and 9. The regular season will open on Aug. 28.

George A. D. Johnson, of the Connolly Stock company, has signed with James O'Neill to play leads for the coming season.

James Cooper goes with Warde and James the coming season, and George N. Neville with Frohman's Lost Paradise.

Harrison Wolfe will join the Connolly Stock company to do leading business.

The Hebrew Opera and Dramatic company will be at the Grand Opera House on July 28-Aug. 1-4.

The Duquesne Theatre's opening attraction will be Thomas W. Keene, at the beginning of September.

Dockstader's Minstrels will be an early attraction at the Bijou.

E. J. DONNELLY.

THEY ACTED DURING THE FIRE.

[*Special to The Mirror.*]

CHICAGO, July 24.

Charles Frohman's company suffered no loss from the Schiller basement blaze. They acted through the dense, choking smoke until I requested them to stop.

GUSTAVE FROHMAN.

1492 POSTPONED.

E. E. Rice announces that the revival of 1492 at Palmer's Theatre is postponed from Aug. 14 to Aug. 26. This is done, he says, so that the members of the company may have a longer vacation.

CUBA.

Maud Douglas has been engaged by William T. Bryant for When, Why and Where.

James Aldrich Libbey is singing his new song, "Two Little Girls in Blue," with great success in A Trip to Chinatown. The words and music of this song were composed for Mr. Libbey by Charles Graham.

Louis Aldrich is spending a fortnight in the Lake Champlain and Adirondacks region. He will return to the city on Saturday.

John J. Lindley is doing C. B. Cline's work during the vacation that he is enjoying from his duties at Koster and Bial's. Mr. Lindley has been engaged by Messrs. Sanger and Bothner to go in advance of The Voodoo next season.

Clarence T. Arper has returned from the Pacific coast, where he has played successfully Milton Nobles' repertoire, in spite of Summer and financial depression.

Colonel J. A. Denison, of this city, on behalf of Gustave Frohman, will proceed against Manager Lothrop for producing May Blossom in Pawtucket, R. I., without authority.

John Griffith, who has been producing Faust, will add The Iron Chest and Othello to his repertoire.

The management of An Irishman's Love call particular attention to their advertisement in another column of THE MIRROR relating to their company. This will be one of the best equipped organizations of its kind traveling next season. The printing is handsome and striking, and was made by the Gillin Show Print Company of New York, and the Chicago Bank Note Company. J. H. Lester will go in advance.

Frank Ives, the champion billiard player, is trying to secure the Casino for his approaching match with Roberts, the English champion, whom he recently defeated.

Judgment has been entered for $807 against Helen Dauvray in favor of Catherine Donovan.

W. R. Hayden, Stuart Robson's manager, is visiting the great show at Chicago.

The management of Eldorado will soon withdraw King Solomon, it is said, and substitute a more pretentious ballet, with specialties that will be effective in the large stage space used.

Pansey and Birdie Willard have made themselves favorites with the audiences at Proctor's Theatre. They are exceptionally clever dancers.

Wilson Enos and his son, Master Georgie, are appearing in the parts in The Girl I Left Behind Me played by Wallie Eddinger and his father, while the two latter are enjoying a vacation of three weeks. At the end of this time, Mr. Enos, Master Georgie and Mrs. Enos will open in the company that will present this play in San Francisco, Mr. Enos playing Private Jones.

Mary Stuart, eccentric singer and comedienne, and Rosie Sutherland, the dancer, have joined Reeves and Palmer's Cosmopolitan company, the season of which will open on Aug. 27, at the Farnam Street Theatre, Omaha.

The Council of Administration of the World's Fair has decided to assign space within Jackson Park for an open-air theatre, in which it is planned that Shakespeare's plays shall be acted by professionals. Duncan Harrison is announced as manager.

Ida Jeffreys will return to the stage. Her last New York appearance was with Richard Mansfield, in Richard III.

The audience was asked to leave the Schiller Theatre, Chicago, with an injunction for orderliness just as the curtain rose on The Girl I Left Behind Me on Sunday night. There was no panic, and when the audience reached the street it was found that there was a fire in the basement café. The fire was extinguished with little damage.

Marion Booth will essay the part of Rosalind in an out-doors production of As You Like It at Asbury Park on Sept. 2.

Among the people engaged for The House with Green Blinds are P. August Anderson, Add Weaver, Mabel Francis and Eileen Moretta.

Harry St. Ormond is booking The House with Green Blinds, Secret Agent, The Operator and On Record.

Melville and Stetson have signed for next season with Hopkins' Trans-Oceanic Vaudevilles. This is their fifth successive season with this organization.

Elisabeth Marbury will leave on Friday for a two weeks' fishing trip near Cazenovia, N. Y.

It has been published that Harry Randolph was in Macon, Ill. There is no such place on the map. Mr. Randolph is in Chicago.

Johnstone Bennett arrived from Europe on Monday and registered at the Victoria Hotel. She has been much benefited by her trip. She will begin shortly to rehearse for Fanny.

William Faversham will join Frohman's stock company in November.

Last week THE MIRROR said that Charles Frohman had "slipped up" in securing the American rights to A Woman of No Importance, which the Coghlan's are to play here. The statement was a mistake. The Coghlans secured the play from Mr. Frohman.

Agent Chappelle, who has been putting in his vacation at Great Bend, Pa., rejoins Elmer E. Vance's Limited Mail this week. He is full of schemes to boom this play.

Lawrence Hanley will begin rehearsals of The Player at the Star Theatre this week.

The trades organization that boycotted the Windsor Theatre because of the discharge therefrom of a Hebrew orchestra, have won their fight, and the orchestra will be re-employed.

A. Y. Pearson has engaged the following managers and agents for next season: A. E. Levy, G. H. Mack, F. N. Sloane, James N. Gotthold, Colonel J. D. Jarard, E. E. Kockrill, Charles H. Young, F. H. Matthews, C. L. Welters, John Haffel, Caleb L. Woglom, William Fennessy, I. W. Combe, and M. W. Reynolds. Mr. Pearson will winter in Southern California, and Charles Mortimer will continue in charge of the New York office.

Carl and Theodor Rosenfeld will bring to this country next season the Royal Bohemian National Opera company, of Prague. This organization numbers more than 150, and will tour this country under management of the Rosenfelds, beginning in this city in October. The company will produce but one opera here, Prodona Nevesta (The Sold Bride), which has established the fame both of the composer, Fredrick Smetana, and the company.

"The Glove," which was so effectively delivered in The Tar and Tartar by Madame Mathilde Cottrelly, has been duly copyrighted by her, with specially arranged music, and any person infringing that right will be prosecuted. Madame Cottrelly will give "The Glove" in The City Directory the coming season.

Thomas Daniel will play Joel in Neil Burgess' County Fair next season.

Harry Davenport, brother of Fanny Davenport, who has played hitherto in comedy, will probably appear in the Fall in E. E. Rice's production of Venus.

Alf. T. Wilton has leased Hanna's Opera House at New Britain, Conn., for a term of years, and will open his season on Sept. 4.

Sydney Chidley has returned to New York, and has received an order to paint the scenery for Edwin Vroom's production of Ruy Blas. Mr. Chidley left B. F. Keith, in Boston, because he objected to that manager's device of a time-clock to record the hours during which employés were in the theatre.

Contributions for this department should be addressed to Helen Herrick, Dramatic Mirror, 1432 Broadway.

Contributors are notified that rejected manuscripts cannot be returned, unless stamps are enclosed for that purpose.

For "Stage Struck" Girls.

The deeper culture and the broadened views of nineteenth century parents give the progressive young women of the period an opportunity to appreciate the stage and its work.

When our great-grandmothers were young they rarely saw the inside of a theatre. In fact, I know one serene old lady, ninety years old or thereabouts, who is so conservative in her views that she has never been to the theatre and never desires to go.

On this remarkable fact she is wont to plume herself, and many are the remonstrances offered her matinee-loving descendants who are allowed carte-blanche at the box office and take full advantage of their liberty. They start out, opera glass in hand, with their precious tickets in their little purses, while she stays at home, shakes her head and mourns over their ultimate, utter moral destruction.

She is consistent, at all events, and has quite as strong a right to her deeply rooted, old-fashioned prejudices as her great-grandchildren have to their new ideas.

In these enlightened days, everyone excepting my great-grandmother and a few others of her kind, knows that the theatre has a part, and a very important part, in every thorough education.

Men or women that have never made a study of the drama have missed a golden opportunity by their neglect of this influential factor in character moulding.

There are two sides to every question, however, and while the theatre has or should have an honored place in the instruction of the young, there are certain limitations and restrictions which should not be overlooked.

The rule of moderation must be borne in mind, for if it be forgotten and an indiscriminate course of theatregoing indulged in, some of our well-meaning but thoughtless girls may miss the advantages of such a course.

Young people have a natural and strongly marked tendency to see the stage through rose-colored spectacles, over the dazzling glamor of the footlights.

The inexperienced mind is impressionable, and as impressions are based on external influences, they result in a superficial smattering information, lacking the substantial foundation of accurate understanding.

The Young Person, now a famous character in fiction as well as in real life, is apt to become the voluntary victim of a mad infatuation for the stage.

She turns a cold shoulder to common-sense and similar "old fogyish" notions and rushes headlong upon the boards without the slightest idea that a successful theatrical career means years of study, training, drudging and hard work.

Youth is the period of poetry and romance. The stage as it appears to those unfamiliar with its practical side, allures and fascinates the sentimentally inclined. Visions of flowers, "fine feathers," and the homage of admiring multitudes haunt the brain of the "stage-struck" maiden. She watches the apparently unstudied acting of some favorite star, and because "it looks easy" she fancies she can go and do likewise.

She does not realize that only the hardest kind of preliminary work enables the actress to give her impersonations the effect of natural, inborn power.

A great genius may arise once in a hundred years and latent fire may take the place of training; but these remarks are not addressed to that genius wherever she may be hidden, but to the ordinary theatrical aspirants who may be talented but who are certainly in need of all the instruction both practical and theoretical in their power to obtain.

If a young girl evinces a decided taste for acting, she should not be denied any available opportunity to familiarize herself with the stage. She should witness the routine of life from behind the scenes. She should see the roughly painted boards that form the picturesque balcony whereon some sweet Juliet has breathed her words of love. She should see the tired faces of actors and actresses as they remove the rouge and powder and prepare to leave the theatre for their well-earned rest.

Take the average girl and send her out with a second-rate road company during a season of one-night stands. If she is still desirous of histrionic fame she is evidently fitted for the life she wishes to lead.

Dispel her illusions; let her see that the hard work is actual and positive, the flowers and glitter unreal and negative.

If, with her eyes open to the disadvantages, she still persists in adopting her chosen vocation she should have no outside obstacles thrown in her path, for has she not the right of every human being to follow the instincts God has made strong within her?

The parents that refuse to let a girl become an actress when they know that her desire is due to no idle caprice of the moment or foolish schoolgirl's whim, are guilty of something more than mere narrow-mindedness.

If a girl shows a strong inclination stagewards or in any other direction, that inclination should not be suppressed by forcible means. It should be fostered under proper guidance and protection. Opposition arouses anger and defiance in a spirited girl and in the end it avails naught, for it results in hasty decision and usually a deplorable dénouement.

For the girl who goes on the stage without the approval of her family alienates herself from her best friends, and must meet alone the temptations that come to every self-supporting woman. If she has no good home, and no person on whose disinterested aid she can rely, she must be endowed with remarkable force of character to keep herself "unspotted from the world."

Hearty sympathy and helpful advice should be extended to her by those she has been taught to reverence and obey.

If she starts out, thus encouraged and equipped against all foes, she may not become a successful actress, for that lies with herself alone, but she will assuredly combine her stage career with a noble, womanly life.

On the other hand it would be pure folly to give an inexperienced girl full freedom. She must be made to realize the importance of the step she is about to take, and her wishes should be guided by the judgment of persons older and wiser than she. Let her appreciate the difficulties, the common-place facts, the prosaic annoyances which she will meet, and if she remains true to her purpose it will be most unwise to hinder her in the fulfillment of her desire.

If she have patience, energy and perseverance she is not likely to fail and she will run no risks save those due to her own folly and imprudence—risks that she would run in any walk of life.

It is a time-worn saying that the stage offers women more temptations than any other career, but the saying is as false as it is worn out. Moral laxity depends far more on temperament than on circumstance or surroundings. A woman who is morally sound cannot be depraved by outside influences. A woman who is cursed with inborn tendencies toward evil ways will give evidence of those tendencies in any position in life where chance has placed her. There have been immoral women on the stage and there have been immoral women in royal palaces. It is not the fault of the stage; it is not the fault of the palace. The woman herself must answer for her sins.

It is the small and narrow mind that passes by some noble drama and selecting the libretto of a vicious farce or opera bouffe, holds up its petty immorality and false teachings as typical of the modern stage.

Such a mind ignores, because it is too weak to appreciate, the loftiness of aim, the nobility of purpose, the inherent grandeur and beauty of the drama. But by those that see, with, clear, admiring eyes how great an influence for good the drama may exert, its lesser power for evil is not forgotten but is accorded its true and unimportant place.

The author that writes and the actress that gives his writing life and actuality, have it in their power not merely to satirize or ridicule but to elevate and guide in paths that lead onward and upward. Unblinded by prejudice, we realize that the drama is a noble institution; one that amuses and instructs, one that broadens and enlightens its outside admirers alike.

Surely such an act is worthy the devotion and dedication of a lifetime!

C. W. E.

Repose.

"She" says in The Mirror that the "Secret of Youth" is repose.

I read this to my girl friends who are visiting me in the country.

"Now, girls, do you agree with 'She,' or what is your idea of repose? 'She' says repose is 'good sense, refinement, youth and beauty.'"

"Well," exclaims Nannie, "I think 'she's' repose is another word for lazyness, and all women like to be lazy, or, to be more polite, indolent.

"I can't imagine anything nicer than a room fragrant with flowers, a glowing fire, white fur rug in front of it, a big divan, loads of cushions, a négligée of soft silk and fluffy lace, a dainty pastoral, say Chloe and Daphne, and Somebody playing Mendelssohn's "Spring Song," and plenty of Maillard's bon-bons. Heigno! That's my idea of repose if I were only rich."

"Such a life would give you lines in your face before you were thirty," says Adelaide. "Women who live so are never good-natured. They are peevish and want this or that without a moment's delay, which would become very irritating at least to that Somebody who might play Mendelssohn's 'Spring Song.' I agree with 'She' in one thing—repose is 'good sense,' but 'Youth and Beauty' means early to bed and early to rise. Actresses can't do that. It is all nonsense talking about grandmothers nearly sixty with 'dazzling white teeth' and not a wrinkle on their 'soft, smooth skin.' May be so from across the footlights, but look at her in her dressing-room before she has on her war-paint."

"What do you know about the stage?" chimes in Georgiana. "You have never been there."

"Well," retorts Adelaide, "I am not like one of those 'grey-haired little women' who sit in the parquette and ask, 'How do they do it?' That's the actress' business to be bewitching and dangerous, and if she has been practising for a score of years, the art of pleasing is second nature. Subtle coquetry? Indeed? To make a hit is her aim—a *coup* is her triumph."

"Come, come Adelaide, you are straying from the subject."

"Well, then, Georgiana, what do you say?"

"Repose to me is happiness. I am like the little boy whose mamma gave him a stick of candy to keep him quiet. I am happy when I can take a siesta of ten minutes after luncheon and feel refreshed; but as for a nap on a tram or traveling twenty weeks of one-night stands, I couldn't do it, and I am sorry for the woman that could. How can she cultivate repose always 'on the go,' as they say here in the country? Oh, girls! There's a tramp going down the road. I wonder what he thinks repose is?"

"Perhaps he is like the Tramp in 1492," remarks Adelaide, "'nothing to sing but songs, nothing to do but work.' He might add, 'the secret of youth is youth.'"

"Is he like the tramp," said I, "who wouldn't take the patent medicine because it might destroy that tired feeling. But seriously, let me tell you my idea, girls. Repose is the secret of youth, for it is the economy of exertion. He has repose who has lessened the waste of purpose, of energy and of time. All life is a struggle. From within and from without we are beset by wearying forces. Who has conquered these has gained repose. Repose is in the mastery of all things: in the perfect rowing of the winning crew; in the masterly ease of Paderewski's touch; in the perfect manner of a Chesterfield or a De Staël; in the splendid majesty of a Siddons. Nor sleep nor the sound of birds will bring it. Nor is it found in marble halls, nor on couches of swan's down, nor at the feast of Lucullus. But who in life has stilled the hunger of the heart, has chained the wavering purpose and controlled the fickle will, he has won 'repose,' has gained the secret of youth, and has found it on the banks of the fountain of life." INGENUE.

League Notes.

The last mail from London brought bright and interesting letters from Mrs. A. M. Palmer and Mrs. Rachel McAuley to various members of the Professional Woman's League. The President and Vice-President of the League are enjoying their trip abroad, but they both say that they will not be sorry to return to their pleasant official duties.

Mrs. Palmer showed her thoughtfulness by sending a huge package of London magazines and pictorial papers to make the reading-rooms even more attractive to members.

Last Wednesday's lecture in the clubrooms was such a great success that requests have come in from all quarters for a repetition of Blanche Weaver's discourse on Physical Culture. It has been suggested that a matinee lecture be given by Miss Weaver in some theatre, as the rooms are not large enough to accommodate all who wish to be present. The matter is now under advisement by the committee in charge.

Answers to Correspondents.

OPHELIA: 1. R. U. E. means right upper entrance; L. U. E., left upper entrance; R. 3 E., right third entrance; L. 2 E., left second entrance; L. 1 E., left first entrance; R. D., right door; L. D., left door; L. H., left hand; C. from L., centre from left. 2. Alexander Salvini is not married.

FOR STAGE CHILDREN.

The children of the stage are invited to contribute to this department.

SPECIAL NOTICE.

We offer a prize of ten dollars for the best letter on "My Favorite Rôle, and Why it is My Favorite," written by any actor or actress under fourteen years of age.

The letters must be written on one side of the paper only, and they need not be over two hundred words in length.

The three best letters will be published in The Mirror. The competition will close on Aug. 15.

Handwriting and spelling will be considered in awarding this prize.

The letters should be addressed to Helen Herrick, The Dramatic Mirror, 1432 Broadway, and each letter must be accompanied by the following coupon:

PRIZE LETTER COUPON.

This coupon is to be clipped from The Mirror and enclosed with each letter sent by competitors for the prize. The blanks must be filled in with the name, address, and age of the letter writer.

Name .....

Age .....

Address .....

Our Amateur Play.

There was an air of mystery about Nita Lansing as she led the way to the roomy old garret. She carried a huge pad and six pencils. Alice Todd and her brothers followed. Last of all came Harry Lansing with a box of gum drops.

Once in the garret the children shut the door, and as there were no chairs they sat on the empty trunks that filled the room and waited for Nita to speak.

"To-morrow Harry and I go home" said she; "now we want to have some fun to-night, so I propose that we give a play."

"Hooray! But we have not any plays" said Carl, tempering enthusiasm with doubt.

"I will write a play. I ate so much cherry pie last night I could not sleep and I thought of a plot. I'll tell it to you, and then each of you can think of what you'd like to say, and I'll make the conversation suit the story."

Could anything be more satisfactory? How delightful it would be were all plays written in the same way. If each actor could write his own role and the obliging dramatist would fit the roles to a plot, everyone would be satisfied except possibly the audience.

Nita told the boys about her cherry-pie inspiration and asked them how they liked it.

"It's fine" said Eugene. "I always like anything about gypsies and I don't care what you give me to say if the words are only big enough. Big words always sound grand even if they don't mean anything."

"Put a fight in it, Nita," said Carl, "so I can use my new gun papa gave me."

"Papa said you couldn't use the gun for a year because you broke all the stable windows the first time you tried it," said Eugene.

Carl looked angry but Nita said: "Never mind, Carl, you can carry the gun and say you've just shot someone or something. Now pass me the gumdrops and I'll write the play."

It may seem incredible, but at three o'clock the play was finished, and the young actors and actresses were busy learning their parts. Then the real work began, but as the older members of the Todd family were out driving, they knew nothing of what was happening at home. Perhaps, if they had, the play would never have been given, and this story would never have been written.

At eight o'clock that evening the family were invited into the drawing-room to witness a representation of the "new and thrilling blood curdler, entitled The Gypsy's Love."

The curtain rose, or to be exact, the doors between the parlor and billiard-room were thrown open. The audience looked with amazement at the beautiful scene before them.

Real trees formed an effective background, hiding the billiard table and other furniture. Real rose bushes bloomed here and there, a tent stood in one corner, and near it blazed a cheerful fire over which hung a copper tea-kettle suspended from three sticks. Real grass covered the floor, and a lovely maiden in a red flannel petticoat and a yellow blouse sang a ballad about the joys of a wanderer's life. Her song was interrupted by the entrance of three gypsies. One of them carried a paper torn from a tree in the forest. He read it aloud and it proved to be a royal edict banishing all gypsies from the King's realms, under penalty of death or life imprisonment.

"Tell us, fair Batrish," cried the youngest gypsy, "Shall we obey the tyrannous order of this maudlin monarch?"

"Never, never!" cried the maiden. "Let us defy him though we die."

"Aye, aye, death and defiance!" shrieked the gypsies as they rushed forward and closed the doors—for the bold fellows had to act as scene-shifters, and this was the end of the first act.

When the doors reopened the scene was the same, but all the gypsies had disappeared. A handsome youth stood by the fire warming his little hands. He shivered and was evidently very cold, which seemed strange considering the profusion of roses around him. He explained that he was lost. He had been out hunting and had become separated from his retinue of twelve thousand cavaliers. He had torn his clothes and cut his face. In fact he was very miserable. He wore riding trousers, high heeled slippers, a pink waist and a mantle that looked suspiciously like Mrs. Todd's opera cloak. The cut on his forehead was truly a ghastly sight, and how could the audience guess that its gory aspect was due to generous smudges of the best quality raspberry jam? His blonde wig, made by shredding rope, was a little bit awry, but no one minded that.

Suddenly Batrish appeared. She looked at the guests and cried: "Beauteous stranger, what dost thou in these precincts? This is the home of a gypsy tribe. What business hast thou here?"

"I have lost my way, sweet creature."

"Thou art wounded. Let me bandage thy bloody brow."

She snatched up a convenient handkerchief and bound it around the stranger's head. The stranger was grateful, and he kissed her.

"Beauteous maiden, I love thee already," he cried.

"So soonsom? It cannot be, and yet my heart beats with new joy. It is—it is love?"

Then she kissed him. This love scene was rather brief, but that was because the Todd boys hated "gush" and had prevailed upon Nita to cut all the "spooning" short.

"Here come my brothers, you must dissemble," said Batrish.

The bold brothers appeared and Batrish introduced the stranger as chief of a friendly tribe. They welcomed him, but soon turned to Batrish and told her that the King's army was in the forest and that they must seek some hiding place. Just then the stranger's hat fell off and there on his head was a shining crown (made of a saucepan), and the gypsies sprang forward, crying: "Death and defiance. 'Tis the King himself. He shall welter in his gore."

"Nay, spare him dear brothers, I love him," shrieked Batrish.

"But he don't love you for he is a king and you are only a poor gypsy. We must kill him."

It looked rather gloomy for the king but he was equal to the occasion. With his strong right arm he knocked them all down at once and clasped Batrish in his arms. A tremendous crash was heard outside.

"My army approaches!" cried the king.

"Brave gypsies, I forgive you for your sister's sake, and I revoke the edict against your tribe. Rise and kiss fair Batrish, my beauteous bride. She shall be my queen and yours. I shall give you each a million dollars, and we shall all live happily for evermore."

The doors were closed and the play was over. But the work was not, for Mrs. Todd entered the billiard-room to see just what her children had used for scenery.

She was not overjoyed to find that the hard wood floor had been covered with real turf torn up from the lawn, while her best rose bushes had been pulled up by the roots to add to the effect of the scene. As for the trees, they were young and tender saplings planted a short time before by the gardener.

We will draw a veil over what happened next. The fair Batrish and the bold gypsies were very meek all the rest of the evening. It turned out that Batrish was really Beatrice. Nita had tried to make the boys pronounce it in the Italian style, but Batrish was all they could make of it.

It took six servants three days to clean the billiard room, and the next time the Todds give a play they will dispense with realistic scenery.

The Three Guests.

Three angels came to earth and blessed a mortal's home.

The first was bright and smiling. Like the sun he brought light and gladness but the light was cold and the gladness passed away. And the name of the first angel was Wealth.

The second was even more radiant than the first, dazzling the eyes with his glorious beauty and scorching those that ventured near him with his flaming wings. He was a welcome guest but ere long he fled leaving naught but ashes to tell the tale of past delight. And the name of the second angel was Love.

The third guest had no wings of fire. He did not shine or glow with the wondrous brightness of the first two angels. He was calm and gentle, bringing peace and happiness in his train and the grateful mortal fell on his knees as he welcomed his third guest and thanked God for the blessings of Friendship.

BERTHA CRICHTON,
"The English Rose."

To Prize Competitors.

It must be thoroughly understood by the children that enter in the Prize Letter Competition that letters written by adults and copied by the children will not be considered.

A SERMON ON BOOTH.

The Rev. Tennis Hamlin, pastor of the fashionable Presbyterian Church of the Covenant, at Washington, D. C., recently preached a sermon upon Edwin Booth. Giles Shine, writing to THE MIRROR, says the sermon "was highly eulogistic. The clergyman spoke at length of Mr. Booth's artistic merits as an actor, gave him great praise for his manly qualities, and mentioned his numerous acts of charity." Mr. Shine wrote to the reverend gentleman for a copy of the sermon, and received in reply a letter which contained the following: "I beg to say that the allusion to Edwin Booth was an illustration in an unwritten sermon. I spoke of the great debt of gratitude that I owe to Mr. Booth for opening to me the world of Shakespeare when I was a student of theology in New York city, and he was playing at his own splendid theatre at South Avenue and Twenty-third Street, and especially of the heroic and life-long battle that he waged against an inherited thirst for strong drink. And I said how much more credit he deserved than many of us who get a reputation for self-control when we have never known what it is to be tempted in this direction. And my lesson was, of course, one of charity in judgment, like that of God, who knows us altogether and remembers that we are dust."

COMPLICATIONS IN BUFFALO.

On July 15 the Meech Brothers sold the Academy of Music at Buffalo to George W. Wheeler. The price paid was $250,000. Mr. Wheeler executed a mortgage to the Meeches for $100,000. This mortgage, it is said, was assigned by them to John T. McLaughlin to be held in trust by him for the benefit of the Meech Brothers' creditors. These transactions became necessary owing to the financial stringency and to the fact that the Meeches are heavily interested in property which, in the present condition of affairs, cannot be realized upon except at a sacrifice. Their embarrassment will be only temporary, it is said. On Saturday last a new complication arose. Assignee McLaughlin filed a complaint against the Meeches and their attorney, charging that their transfer of the Academy to Wheeler a few days before the assignment was fraudulent. McLaughlin swears that the mortgage for $100,000, which it had been announced was turned over to him for the benefit of the creditors, had never been received by him. He claims that Wheeler is trying to get possession of the Academy by sharp practice. Attorney Wheeler says that McLaughlin is playing a double game, and is trying to take advantage of the Meech Brothers, who looked upon him as a friend. Arrangements have been made by which the Meech Brothers will continue to manage the Academy.

THE ALHAMBRA IN NEW YORK.

"It is quite true," said Edmund Gerson to a MIRROR reporter, "that the Alhambra company of London, of which I am the American representative, intends to establish in this city a concert hall similar to their celebrated place in England.

"I have just written over advising strenuously not to put up a building, but to buy an established theatre and then alter it, as Koster and Bial and Hammerstein are now doing with the Manhattan Opera House. We have one theatre in view.

"The directors of the Alhambra are willing to invest at least $500,000. They never do things by halves. They spend more than $150,000 a year on ballet productions, and they propose to duplicate them exactly in New York. The contracts by which the dancers are engaged would be made out for a third longer time and the expense to the company therefore, in that direction, would be considerably less.

"We do not expect to locate the New York branch before Christmas. That is none too soon. It is not child's play to start a music hall of the pattern of the Alhambra. I shall sail for London next month."

THINKS THE OUTLOOK IS BAD.

Manager Harry Williams, who has just returned from Chicago, things the World's Fair the greatest show yet produced. In his judgment, the theatrical outlook in the West is bad.

"In Chicago," says he, "all the retailers are doing twenty-five per cent. less of business than last year at this time, and this with 100,000 visitors in the city every day, which should make their business fifty per cent. better than it was last year." Mr. Williams attributes the condition to scarcity of money.

Mr. Williams' Wards of New York company will open its season on Aug. 5 at H. R. Jacobs' Academy of Music, Chicago. Miss Emmett, his star, is at Atlantic City for the Summer. Her season will open on Aug. 21 at the Grand Opera House, Columbus, Ohio, in Killarney. Andrew Mack will be featured in her support, which will also include Hubert Sackett, stage director.

AN IRISHMAN'S LOVE.

Norman W. Scott, Jr., and Company will take out An Irishman's Love this season. The piece is described as a melodramatic comedy. Arthur Voegtlin has painted a car load of special scenery for the production. The company numbers eighteen, and it will be headed by the versatile young Irish comedian, James B. Donovan, who is a sweet singer and a lively dancer. In his support are H. H. Horton, Dan E. Lacy, Henrietta Scott and Fanny Navinod. In the course of the play a number of novel specialties will be introduced. The music for these has been composed by Percy Gaunt, of the Madison Square Theatre. It is promised that everything connected with the production will be first-class. It will have real boats floating on real water. The tank used will be sixty feet long and twenty feet wide. The California Quartette has been engaged. The season of An Irishman's Love will open on or about Aug. 20.

HONORABLE MENTION.

THE MIRROR is obliged so frequently to call its conscienceless contemporaries to task for appropriating matter from its columns without credit, that it is a pleasure to note the fact that there are exceptions even to this rule—journals whose honesty and sense of fair play lead them to indicate the origin of material that they see fit to take from our columns, and to which they are heartily welcome. Some of these shining examples are the following esteemed and self-respecting newspapers: Philadelphia *Ledger*, Deseret *News*, San Francisco *Report*, Boston *Times*, Denver *Republican*, Oakland *Enquirer*, Chicago *Herald*, Chicago *Times*, Detroit *Free Press*, Detroit *Journal*, Buffalo *Courier*, and Springfield *Republican*.

GREAT CAST AT PLEASURE BAY.

The performance of As You Like It in the open air on the grounds of the Hotel Avenel at Pleasure Bay, is to take place on Saturday afternoon. Tickets will entitle the holder to an excursion to the grounds by boat from the Battery at 9:20 A. M. The grounds can also be reached by the one o'clock boat, via the Atlantic Highlands route, and by the Jersey Central and Pennsylvania railroads via Long Branch. Tickets cost $5, and may be bought at Tyson's.

The grounds consist of a wide stretch of lawn bordering on the Shrewsbury River. The part upon which the play will be presented forms a natural stage about four feet above the level of the lawn. It is densely wooded with oaks and cedars. A proscenium will be built above the clearing in the forest. Changes of scene will be made by means of movable natural foliage. Tableau curtains will mark the close of the various acts. Seats for about fifteen hundred will be arranged in an amphitheatre with a slight elevation.

The performance will be for the benefit of the *Tribune* Fresh Air Fund, the *Herald* Ice Fund, and the *Evening World* Sick Babies' Fund.

The actors are not paid for their services. They are all known and liked both in and out of the profession.

This is to be the cast.

The Duke	John Glendenning
Duke Frederick	Clarence Handyside
Amiens	Thomas Ebert
Jaques	E. J. Henley
Le Beau	Max Figman
Eustace	Fanny Ward
Louis	Queenie Vassar
Oliver	Ralph Delmore
Jacques de Bois	J. K. Hackett
Orlando	Henry Miller
Adam	W. H. Crompton
William	Frank Hendricks
Touchstone	Macklyn Arbuckle
Sylvius	Ted Peiper
Rosalind	Rose Coghlan
Celia	Viola Allen
Phoebe	Jennie Goldthwaite
Audrey	Sadie Martinot

William Collier, Seymour Hess, George Boniface, Jr., R. A. Roberts, Nelson Wheatcroft, Hugo Toland and John T. Sullivan will appear as lords and foresters.

The incidental music will be rendered by a double quartette under the direction of Thomas Eberts.

SIMPLE ENOUGH.

THE MIRROR received the following letter:

To the Editor of the Dramatic Mirror.

SIR.—An editor is generally supposed to be omniscient, but I should like to know if he is posted on one subject, and that is whether in these days of wholesale plagiarism and dramatic piracy, it is advisable to send a manuscript play out of the author's possession? And secondly what redress has the author if his material is misappropriated; in other words, in such a case "what is he going to do about it?"

Verily this is a wicked generation and the dramatic pirate keeps right in the front rank of the profession. Here is a real grievance for the dramatic press to take up.

What encouragement, what security has an American author while the present state of things exists? Will he not throw down the pen in sheer disgust, and exclaim: "No, the pen is not mightier than the sword!" Nowadays it is less profitable than the pickaxe.

Truly yours,
A BOHEMIAN.

An author, like a jeweller or a merchant, should never deliver his goods into hands whose honesty he doubts.

The managerial family is not particularly large and it is a simple matter to ascertain the character and reputation of any of its members. With managers of reputable record there is not the slightest danger in the world that an author's ideas will be misappropriated.

The standard in this respect is higher now than it ever has been. Twenty years ago New York successes were stolen bodily by prominent managers in Chicago, San Francisco and other large cities who kept agents in this city to procure copies of manuscript plays surreptitiously. That pernicious custom was abolished years ago, and to-day the piracy of plays is confined to barnstormers that operate in cross-roads places and to a few remote theatre managers, like Cordray, of Portland, Ore., to prosecute whom most victims regard as neither convenient nor profitable.

If "A Bohemian" or any other writer of plays uses ordinary business caution and good sense as to what managers he submits his plays he will not suffer. If he makes a mistake, however, and the need to obtain redress arises he must appeal to the law, which is a slow, expensive and often unsatisfactory remedy, to be sure; yet it is the only remedy open to him.

MR. LAWTON ON HIS MUSCLE.

It was last Thursday night on the roof of the Madison Square Garden and upon the stage Elsie Adair was dancing. Through the doors of the screan surrounding the dressing rooms and the bar, waiters were bearing their beer-laden trays.

Suddenly two men passed through the doors. They wore Tuxedo coats, and looks that indicated a tired feeling. They were six-footers.

They were met by Frank Lawton, the whistling specialist and the stage manager of the roof entertainment.

"Stop!" said Lawton; "visitors are not allowed back here."

"Get out of the way!" said the bigger of the two rounders. "We're going into the restaurant."

"You can't come in here," replied Lawton; "there is no restaurant."

Whereupon the men in Tuxedo coats pushed on. They did not get far. Mr. Lawton is a small man but he is well put together. He caught one of the men by the shoulder and the small of the back and threw him against the screen door. The door opened and the rounder, with an immaculate shirt front, stood dazed in the glare of the many electric lights. For him the region behind the scenes had lost its glamor.

His friend was soon in the elevator.

FAY, KERNELL AND LEDERER PART.

John Kernell and Hugh Fay were to go out next season as co-stars in a farce-comedy called After the Ball. Their manager was James L. Lederer, brother of George W. Lederer. Half of their tour had been booked. Engagements for their support have been made.

It now turns out that the two *farceurs* have separated, that James L. Lederer has thrown up the management, and that there is little likelihood that After the Ball will be seen at all.

Hugh Fay is a hypochondriac. He has been one for years. He went to Michigan last month. He wrote that he would be back in New York several weeks ago. He has not left Michigan. Some one writing from there says that he spends most of his time in bed.

John Kernell was featured in The Hustler and Thomas L. Davis and company last season. They wanted him back in the piece. Davis told Kernell that if he would return, he (Davis) would guarantee to pay back half of the sum deducted last year from Kernell's salary in the way of fines, and would urge his partner to pay back the other half. They also offered him a capital salary. As the fines amounted, it is said, to about $1,800, Kernell, in view of Fay's delinquency, accepted the offer.

Mr. Lederer has accepted a position in the employ of his brother in connection with the forthcoming production of the comic opera, Princess Nicotine. Fay's plans are unknown.

PAIN'S AMPHITHEATRE DESTROYED.

The amphitheatre in Pain's enclosure at West Brighton, Coney Island, caught fire last Friday in some way unknown—although one theory is that it was from a cigarette—and being of wood, was quickly destroyed. The loosely constructed buildings in its neighborhood were in great danger of burning, but were saved by lively work. Pain's loss is estimated at from $20,000 to $25,000. The building cost $10,000, and the other loss is on scenery and costumes stored in the structure. It is not probable that the amphitheatre will be rebuilt this season.

OF INTEREST TO CRICKETERS.

Julian Magnus would like to hear from managers or actors who wish to play an all-day game of cricket in either the first or the second week of August. Mr. Magnus' address is Fort Hamilton, New York.

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

Atherton, Douglas	Gurney, Marie	Mgr. Jos. Murphy
Anderson, Richard	Goss, Frank F.	Magnus, Julian
Allen, Abbie	Graham, Bernice	Mgr. Tony Farrell
Ashland, Phyllis	Granger, Maud	Marsh, Fanny
Blakemore, H. D.	Gilman, Carolatta	Miskell, Caroline
Bellows, Mrs. Walter	Graham, Chas. E.	McCarthy, Don
Brooke, Percy	Grace, Sam	Miller, A. H., Jr.
Bowron, George	Grinnell, Benj. F.	McKeever, Joseph
Berg, Albert Ellery	Harris, Evan	Mosley, F. C.
Boyson, May Stev'ns	Henley, E. J.	Moore, Louise
Barry, Eleanor	Haines, Nat	Narcisse, Miss
Boucicault, Aubrey	Holt, Mrs. Cha's E.	Neuville, Sug
Beadle, Edward	Hoffman, Walter	Newell, Willard
Buckman, G. L.	Hutchins, Nettie	Newell Brothers
Brennan, Matt	Haines, Minna Gale	Opperman, Frank
Brown, F. A.	Hardy and Symns	Osborn, Miss M.
Barnett, Jas. F.	Howe, Kath. E.	O'Neal, Ross
Bowers, W. J.	Hosford, Wade	O'Brien, Neal
Bennett, C. Hugh	Hadley, Dolan	Park, William
Blake, Robert	Hagger, Emma	Polk, J. E.
Bates, Wilbur M.	Hoey, Mr.	Pearl, Emilie
Bell, Digby	Holt, Blanche	Peasley, Thomas
Carlyle, Francis	Hallen, Fred	Putnam, George
Callers, Louise	Hirsch, Jack	Porter, Lulu
Crissie, Ed.	Irving, Philip H.	Russell, Laura J.
Cantor, N. E.	James, O. F.	Randall, Jessa
Clayton, Frank E.	Johnston, G. D.	Reilly, Jas. A.
Campbell, Bessie R.	King, Pursie M.	Ranson, Virginia
Campbell, Robert	Kearney, Alexander	Race, M. E.
Coventry, Howard	Knyvett, Ferrers	Rohsdale, Frank
Clifton, Geo. L.	Knowles, Mabel	Rose, Edward E.
Coombs, S.	Kingdon, Francis	Raymond, Alice
Cummens, Ellen	Key, Jas. Barton	Rial, Jay
Callahan, Chas. E.	Kidder, Chas.	Ryer, Geo. W.
Curtis, Frank	Kingdon, Miss	Reynolds, Mr.
Cushman, Adelaide	Lawrence, J. C.	Short, Frank Lea
Davidson, Mabel	Lemmert, Edith	Steward and Ball Balloon Co
Dow, Mildred	Lehman, Henry	
Davenport, Wilson	Lamar, Lee	Stephens, W. T.
Dowley, Harry N.	Lenox, Fred.	Semon, Harry W.
Dobbins, J. H.	Leslie, Irene	Sloane, W. H.
Dazey, C. T.	Lee, Fred.	Scott, R. L.
Devereaux, M.	Leslie, H. J.	Symns, W. C.
Dale, Estelle	Loftus, Walter	Shepard Bros.
Davis, T. H.	Lane, J. H.	Timberman, Mary
De Shield, Howard	Moss, Walter S.	Thorne, May B.
Dodson, Benj. F.	Morton, W. H.	Tanner, Odessa
Deacon, Viola	McRose, Ada	Templeton, John
Elliot, Arthur	Morton, Eddie F.	Van Tassel, Cora
Egan, Renee	McEwen, W. W.	Wheatcroft, Hel'n T
Fawcett, Annie C.	Mardell, A.	Wainwright, Marie
Fulford, Robert	Mealey, Joseph	Wood, Epp
Ferry, Edwin	Martens, Carl	Williams, Irving
Fleishman, W. H.	Marbe, Edw.	Walbrigh, Geo. E.
Fleming, William	Melbourne, Lillian	Whittier, Robert
Bannington, H.	Merlin, Lilian C.	Wing, Charles A.
Folansbee, Chas.	Mann, W. D.	Washburn, Clara
Fairburn, Bessie	Mgr. Helen Barry	Williams, Fred.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

AUDITORIUM	America
CHICAGO OPERA HOUSE	Ali Baba
COLUMBIA	Lillian Russell Opera Co.
GRAND OPERA HOUSE	Sol Smith Russell
HOOLEY'S	R. S. Willard
MCVICKER'S	Denman Thompson
SCHILLER	The Girl I Left Behind Me

PHILADELPHIA.

GRAND	Hinrichs Grand Opera

BOSTON.

PARK	The Golden Wedding
TREMONT	Pauline Hall Opera Co.

WASHINGTON.

ALBAUGH'S	Jeannie Winston Comic Opera
NATIONAL	Shaw's Comedy Co.

ST. LOUIS.

SCHNAIDER'S GARDEN	Reed Opera Co.
UHRIG'S CAVE	Spencer Opera Co.

DENVER.

TABOR GRAND	Africa

ST. PAUL.

GRAND	Jacob Litt's Players
METROPOLITAN	Wilbur Opera Co.

MINNEAPOLIS.

BIJOU OPERA HOUSE	Jacob Litt's Stock
GRAND	Calhoun Opera Co.

SAN FRANCISCO.

BALDWIN	Lyceum Theatre Co.
STOCKWELL'S	Stockwell's Co.

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OBITUARY.

John F. Poole, whose death was chronicled in THE MIRROR last week, was a few years ago one of the best known theatrical managers in this city. He was born in Dublin, came to this country at the age of twelve, and after being graduated from St. John's College undertook the theatrical business. His first efforts were in the writing of songs and one-act plays. One of his best known songs was "Finnegan's Wake." One of his sketches, Shin Fane, obtained considerable popularity. In 1864 he formed a partnership with Thomas Donnelly and opened a variety show at No. 37 Bowery. Later, with this partner, he secured control of the Olympic Theatre, No. 624 Broadway, where they ran one of the best variety performances in the city. Mr. Poole is said to have been the first manager that paid large salaries to variety performers. In 1876 Poole and Donnelly undertook the management of the Grand Opera House, in which they established popular prices and were successful. Donnelly died in 1880, and his widow continued as Mr. Poole's partner until 1882, when they dissolved business relations. Mr. Poole then formed a partnership with E. G. Gilmore, and took Niblo's Garden, where they remained together until 1886, when Mr. Poole withdrew and took a lease of the old St. Ann's Church property in Eighth Street, near Broadway. This was changed to Poole's Theatre, and was managed by him until 1889, when he retired from active business. In the same edifice his wedding was celebrated thirty-seven years ago. Gus Williams, Francis Wilson, Sol Smith Russell and Louis and Alice Harrison were among the actors brought out by Mr. Poole. He was a charter member of the Actors' Fund and the Elks, and was noted for his charity and generosity. The funeral was held from St. Mark's Roman Catholic Church at Sheepshead Bay on Thursday. The interment was at Calvary Cemetery.

Mrs. Maze Edwards, professionally known as Eva Garrick, died last Tuesday at Bath Beach, where she resided. She was well-known on the stage, and last appeared with Edwin Booth, having previously been prominent in Henry E. Abbey's company and in suport of Clara Morris. Mrs. Edwards about a month ago visited her husband, Maze Enwards, at Chicago, where he is manager for J. H. Haverly. The change, with the excitements of the World's Fair, made her ill, and she returned home in expectation of recovery. Mrs. Edwards went to the home of her mother, Mrs. Griffiths, also at Bath Beach, to be relieved of domestic care, and was there nursed carefully; but typhoid fever set in, and this complicated by peritonitis, caused her death. Mr. Edwards was summoned from Chicago. The funeral was held from the Episcopal Church at Bath Beach, of which Mr. Edwards is a vestryman, on Friday. Dr. John Kramer, rector of the church, officiated, assisted by the Rev. D. J. Edwards, a brother of the stricken husband, who had just arrived from Leipsic, Germany, where he is stationed as pastor of the American church. Mrs. Edwards leaves, besides her husband, three children, Rowland Griffiths Edwards, who will accompany his father to Chicago; Robert Maze Edwards, who will enter a military school, and Edith Edwards, aged six and one-half years, who will live with her mother's parents. The deceased was a daughter of Rowland W. Griffiths, a shipping merchant on South Street in this city.

W. J. Christie, the stage manager of the Dubois Opera House at Elgin, Ill., died from sunstroke while out driving on Sunday afternoon, July 16, accompanied by his wife and five-year-old daughter. He was thirty-eight years of age, and was born in Chicago, where he resided until ten years ago when he went to Elgin. For the past six years he was stage manager of the Dubois Opera House, and had formerly been connected with McVicker's Theatre, Chicago, and with several Milwaukee theatres. He was interested in the Elgin Advertising Company, and was also a scenic artist. The funeral was held in Elgin, under the charge of the Modern Woodmen, of which the deceased was a member.

Oscar Schoenfield, business manager of the Allen Advertising Agency, died last week. Mr. Schoenfield was formerly connected with Brown and Pulverman. He was identified with the Allen Agency from the time it started. I. Liebmann has been appointed to fill the vacancy caused by Mr. Schoenfield's death.

George Thomas, for several years property man and assistant stage manager at the Jersey City Academy and Ross' Hoboken Theatre, died in Hoboken on July 22, aged twenty-seven years. Mr. Thomas had also been on the road with several companies and made many friends in the profession by his generous nature and courteous manner.

William Whittey, of the variety team of Whittey and Leonard, died in Buffalo last Thursday, aged thirty, of peritonitis. He had played at Tony Pastor's in this city, and was last engaged with Hopkins' Transoceanic Vaudevilles. The funeral was held at Lawrence, Mass.

Harry Belmont, a theatrical manager and variety actor, died last Friday of consumption at Asheville, N. C.

DATES AHEAD.

Received too late for classification.

AFRICA (Rich, Harris and Thatcher, mgrs.): Denver, Col., July 23-29, Lincoln, Neb., 31, Omaha Aug. 1, 2, Des Moines, Ia., 3, Dubuque 4, Rockford, Ill., 5, Milwaukee, Wis., 6-8.

BARTHOLOMEW'S EQUINE PARADOX (W. J. Maxwell, mgr.): Niagara Falls, N. Y., July 24-29, Cleveland, O., 31-Aug. 5.

TYRONE POWER (Irving Williams, mgr.): Montreal, P. Q., July 3—indefinite.

TRIP TO CHINATOWN (Hoyt and Thomas, mgrs.): New York city—indefinite.

UNCLE TOM'S CABIN (Langstaff's): Urbana, O., July 25.

ULLIE AKERSTROM: Jamestown, N. Y., July 27-Aug. 28.

OPEN TIME.

This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and "Managers' Directory" columns.

EAST STROUDSBURG, Pa.: Academy of Music, July.

NIAGARA FALLS, N. Y.: Park Theatre, July 1-31, Aug. 3-31.

OWENSBORO, Ky.: New Temple Theatre, Sept. 1, 2 October 2 8.

ST. JOHNS, N. B.: St. Johns Opera House, July 31-August 26, Sept. 25.

TROY, O.: Troy Opera House, Aug. 1-31, Sept. 1-9.

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MR. FRANK LAWTON.
MR. WALTER HUMPHREY.
MR. CHARLES MCARTHUR.
MR. THOMAS LAVOIE.
MISS FANNY SAUNDERS.
MISS GENEVIEVE HOPE.
MISS EDNA HOWARD.
LITTLE GERTIE, The Child Wonder.
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